

VIDEO AGE

international

In This Issue:
MIPdrama
Indie Product
Pilots Still Flying
The End of
Copyrights

www.videoage.org

Tango To The Tune of The L.A. Screenings

BY LEAH HOCHBAUM ROSNER

The L.A. Screenings are not only a vital part of the U.S. studio schedule, but also an important, albeit informal market for Latin American TV companies — one that is on par with NATPE in terms of significance. Last year's event saw roughly 35 (out of 81 total) Latin distribution companies screen at the weeklong affair, as well as 136 buyers from a total of 18 LatAm countries. And this year's Screenings — which will take place May 19-29 — promise similar numbers.

Nowadays, the L.A. Screenings are divided into two parts: the indies' portion, which extends from May 19 to 22, and the studios' from May 21 to 29. Of these latter days, the studios have reserved May 21-27 for Latin buyers. The studios' timing is purely a function of the New York upfronts, during which the U.S. networks announce their pilot selections for the new season to clients and ad agencies.

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Nets Return To Trusting Pilots, Hoping For More Ad Credit

As L.A. Screenings 2009 rolls around, industry insiders are speculating as to which of the roughly 80 pilots that have been commissioned thus far will get picked up.

But this time around, the question is not limited to how many pilots the networks will pick up, but which types of shows the Big Five will embrace in these chaotic economic times.

As it stands, there are more dramas planned (39) than comedies (36). However, it's the networks' clients and ad agencies that will have the

last word when it comes to those. Curiously, these hard times have recorded a higher number of pilots than last season, which featured a scant 54 total pilots due to setbacks caused by the writers' strike. In the

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Argentine TV Faces South Cone Challenges

BY MARINA DEL RIVERO

The problem with Latin America's South Cone is not just the second consecutive paternity claim against Paraguayan president Fernando Lugo, but also a long list of challenges, least of which is the scandal that rocked Paraguay's capital city, Asuncion.

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Forum Brasil To Tackle Latin America Mis-cooperation

BY MARIA ZUPPELLO

This year, the 10th annual Forum Brasil, which is considered to be one of the major TV trade events for the Latin American TV industry, will take place at the Transamerica Expo Center in São Paulo, a new venue located just a stone's throw away from the previous one (the Frei Caneca Exhibition Center). The new venue offers more facilities and greater convenience.

For three days, from June 3-5, 2009, more than 1,200 delegates from 30 countries will gather to discuss creative and economic matters related to Brazilian and Latin American television. This year's Forum hosts the first-ever summit meeting of television stations from Mercosur's associated countries (Brazil, Argentina, Uruguay, Paraguay, Bolivia, Colombia, Ecuador, Peru and

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MSO Puts Subs On Internet Diet

Time Warner Cable Inc., one of the U.S.'s largest cable MSOs, has proposed a new "consumption-based billing" system that it will test this summer to address the soaring usage of high-speed Internet. In its tiered-pricing trials, the company will offer basic service of one gigabyte of Net usage per

month for \$15, plus \$2 for each additional gigabyte used.

Time Warner will also offer higher-capacity plans ranging from \$29 to \$75 monthly, allowing up to 100 gigabytes of consumption. With those plans, additional usage will be billed at \$1 per gigabyte, with overage fees capped at \$75 per month.

Time Warner spokesman Landel Hobbs said that "consumption among our high-speed Internet subscribers is increasing by about 40 percent a year. According to

industry analysts, the infrastructure may not be able to accommodate the explosion of online content by 2012. This could result in Internet brownouts [sporadic losses of service]."

The biggest challenge to service providers has been the uptick in online video viewing, particularly through services like Netflix, which allows subscribers to instantly view entire movies and shows on their computer or TV via the Internet.

Karl Bode, editor of BroadBandReports.com, implied greedy intentions behind the move, saying, "By charging a ridiculous amount for Internet viewing, they hope you'll scale back online and go back to watching things on cable."

Time Warner's new model will be introduced in New York and North Carolina this summer and should reach Texas by fall. Other states could follow.

SAG, Studios In Agreement

Following nearly a year of battle, the Screen Actors Guild (SAG) has finally reached a tentative agreement with U.S. studios for a new labor contract, putting an end to a war that has shaken up the entertainment industry during one of the worst economic crises in years.

The agreement between SAG and the studios provides actors, who have been working without a contract since last summer, a two-year pact that the union's president has already promised to oppose when it goes for member ratification this month. But it also spells relief for 120,000 actors who have been facing a worsening job climate due to a drop in film and television production in recent months.

The proposed agreement, which grants a 3.5 percent annual pay increase and established fees for shows currently streamed on the Internet, was pretty much the same contract the studios offered last summer — before news of the economy grew bleaker by the day. The negotiations, which began last year, eventually left SAG in a weaker position because it split the union into two opposing factions and pushed most new TV shows toward a rival actors' union, the American Federation of Television and Radio Artists (AFTRA), which negotiated its own new contract last year. Since then, AFTRA has essentially taken over new TV production, signing on for the vast majority of primetime broadcast TV pilots this season — a worrisome development for SAG, which has customarily ruled primetime TV.

French Download Law Rejected

French politicians have rejected a bill that proposed that people caught illegally downloading music three times would be cut off from the Internet. The legislation, which had been backed by French president Nicolas Sarkozy as well as France's film and record industries, would have set a strong global precedent for Internet piracy.

Had it passed, the legislation would have operated under a three-strikes system. A new state agency would first send illegal file-sharers a warning e-mail, then a letter, then cut off their connection completely if they did it a third time.

The legislation failed due to warnings that the wrong people might be unfairly punished should hackers hijack computers' identities.

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When a news story appears in either our *VideoAge* Issue, *VideoAge* Daily or *VideoAge* Online, it is possible that it will be syndicated in more than 16 other publications in the U.S., Canada, Central America and Europe. Stories are also being circulated by U.S. news



agencies that distribute *VideoAge* articles to Web services such as Entrepreneur, All Business, Access My Library and The

Free Library by Farlex. Stories are syndicated worldwide in English, Spanish and Italian.

Fox Won't Pay for 3D

With the growing popularity of 3D films, Hollywood studios and movie theaters are now squabbling over who should foot the bill for 3D glasses. Thus far, it's been the studios forking over the money to theaters that use the technology. But Fox wants to shift the charge to exhibitors in time for its first 3D release, *Ice Age: Dawn of the Dinosaurs*, which opens July 1 in the U.S. This suggestion prompted a harsh response from Regal Entertainment, the largest theater owner in the country, which is threatening to show the movie in conventional 2D if Fox doesn't back down.

According to reports, the glasses can cost as much as \$1 a piece, amounting to about 20 percent of a theater's total take from a \$12 movie ticket. Should Regal go ahead with its proposal to show *Ice Age* in 2D, it could forgo the opportunity that 3D offers to tack on an additional \$3 to ticket prices. But the theater chain also runs the risk of losing business to theaters that do offer the movie in 3D.

RAI Has New Bosses

Italy's state-owned broadcast organization, RAI, has a new board, chairman, director general and deputy director general. The appointment of second-tier management, i.e., news directors and network chiefs, is currently in the works.

The new upper management structure runs as follows:

Director General: Mauro Masi

Deputy Director General: Giancarlo Leone

Chairman: Paolo Garimberti

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Giovanna Bianchi Clerici
Rodolfo De Laurentiis
Alessio Gorla
Angelo Maria Petroni
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Swiss Television Programs

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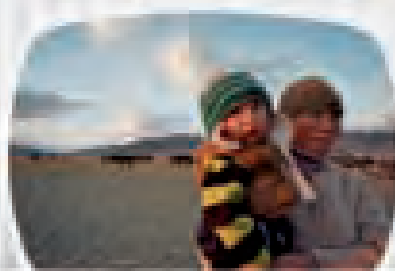
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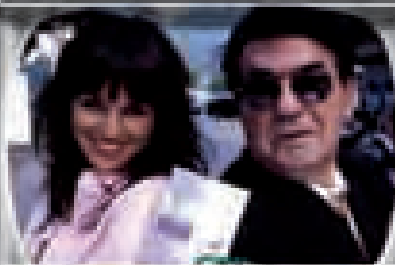
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- McCoy Tyner Trio (30')
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- Jack DeJohnette "Special Edition" (51')
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- The Crusaders (62')
- John McLaughlin's Mahavishnu Orchestra (45')
- Carla Bley Sextet (46')
- Milt Jackson/Ray Brown (46')
- Keith Jarrett (54')
- Jon Hendricks and Co. (48')
- 29th Street Saxophone Quartet (42')
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Skype Up in The Sky For e-Bay

In 2005, e-Bay Inc. spent \$2.6 billion to purchase Skype, a software application that allows consumers to make domestic and international phone calls and conduct teleconferences over the Internet. The thinking at the time was that an Internet calling and video service would help buyers and sellers work out

details of an auction, particularly in international sectors like India and China where e-Bay was expanding.

Overall, the partnership has been deemed a bit of a failure. Apparently, e-Bay buyers and sellers prefer to communicate via email, and the merger proved to be a strain on company management's time. Further complicating matters, e-Bay has been struggling to maintain its own footing in the e-commerce marketplace as rival Amazon Inc. gained market share. As a result, e-Bay has now decided to spin Skype off as an initial public offering (IPO) in 2010. e-Bay spokesman Alan Marks said the company chose to go the IPO route because "we think that's what is going to maximize value for Skype and for e-Bay." It has been reported that Skype's founders, Scandinavian entrepreneurs Niklas Zennstrom and Janus Friis, expressed interest in buying the company back.

TiVo's DVR to Rewind Nielsen

TiVo, a firm that made it easy for viewers to fast-forward through commercials, has now revealed a plan to help stations sell them. The company will directly challenge Nielsen, whose ratings data provides the basis for most ad sales, with Stop/Watch Local Markets. The plan calls to supplement TiVo's measurements of national TV audiences with data from all but the smallest of the 210 local television markets that cover the U.S.

TiVo will offer TV stations, advertisers and producers year-round, second-by-second information about the shows and commercials watched by viewers who have one of the company's DVRs. The

anonymous data will come directly from the boxes, which are connected to one's telephone line.

TiVo execs are hoping that advertisers will be most interested in this data since Nielsen only measures local program viewing four months a year in all but the 21 largest TV markets (i.e., sweeps).

By selling this info, TiVo hopes to supplement revenue from its once-booming DVR business. The company currently has 3.3 million subscriptions, down 25 percent from its peak in 2007.

But don't count Nielsen out just yet. TiVo's privacy-protection policies prevent it from collecting some important data that Nielsen can provide, including demographic breakdowns and the number of viewers watching a particular program at a given time.

Piracy Ruling Does Not Scare Pirates

In late April, a Swedish court gave four men behind the Pirate Bay torrent-tracking website a one-year prison sentence and awarded \$3.6 million in damages to major U.S. studios and record labels, including Fox and Warner Bros.

Although Pirate Bay is just one of the many websites that index millions of music and video files, rendering them searchable and distributable on the Web via BitTorrent file transfer technology, this ruling is being viewed as a landmark that may finally start deterring other pirates from this sort of blatant online theft.

The four men — Peter Sunde, Gottfrid Svartholm Warg, Fredrik Neij and Carl Lundstrom — were convicted of facilitating copyright violations for their role in setting up the internationally popular Pirate Bay site. According to Internet traffic monitor Alexa.com, it's the 76th most visited website in the U.S.

A major reason that Pirate Bay became a test case for studios is because its operators have been vocal critics of copyright laws, repeatedly mocking big media companies and converting many an active downloader over to their cause.

Yet it remains to be seen what sort of effect their conviction will have on the global piracy problem. In fact, most experts still believe that new alternatives for downloading music, films and TV shows via BitTorrent and other, similar technologies will be found every day. Plus, the four people indicted have shown no remorse, vowing to keep fighting the studios over Internet rights.

Famous Quotes

A study published in 2006 indicated that "56 percent of all MBA students cheated regularly — more than in any other discipline."

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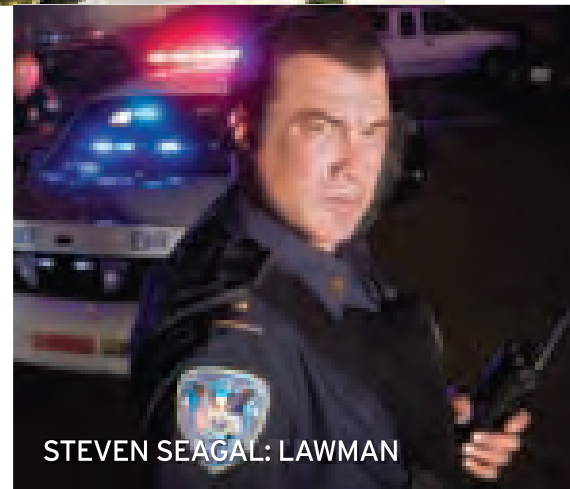
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Mart Sans Les Frills, But With Plenty of Thrills

It was a wet MIP — wetter than usual — with more rain than most could bear. Despite the precipitation, it proved to be a good market — trimmed of the frills, but with its fair share of thrills. With fewer people looking for new gigs, most folks focused on the business at hand, except for taking some well-deserved time out for parties.

Actual numbers were down 14 percent at MIP-TV 2009 — a bit more than the expected 10 percent reduction — with some 11,500 entertainment content producers, distributors, digital media and advertising executives from 105 countries gathering in the French seaside town of Cannes for the five-day market that ended April 3. Last year's event saw 13,360 participants from 111 countries.

With the exception of Latin American buyers, only a few of whom traditionally attend MIP anyway, all international TV buying companies were in attendance, just with fewer acquisition executives.

Budget constraints made for one newsworthy victim: Warner Bros., which at the last minute decided to cancel its booth. Even so, the studio still sent a handful of sales executives.

Regardless of budget constraints, there were still a number of exhibition companies doing business on the Croisette for the first time, including U.K.-based Digital Rights Group, Abu Dhabi's twofour54, Toronto-based E1



Christopher Chia, Chief Executive Officer for MDA, with Jeanette Aw and Qi Yuwu, stars of the drama series *The Little Nyonya*

Entertainment and Connection III Entertainment, among others.

Additionally, former News Corp. executive Martin "Marty" Pompadur and E! Entertainment co-founder Larry Namer were on hand at the Palais promoting their newly launched Metan Development Group, a co-venture created to develop and distribute entertainment content for the Chinese market. This year's MIP offered a coincidentally appropriate Focus on China, with a series of events and private receptions highlighting the region. More than 90 companies — one of the largest delegations of Chinese TV firms ever — were in attendance to partake in the

festivities. Tian Jin, Vice Minister of China's State Administration of Radio, Film and Television (SARFT), helmed a presentation designed to show international TV biz bigwigs how to work with Chinese companies to produce content suitable for both domestic and international markets. Then, in a seminar entitled "Cooperation Between China and Other Countries in Television Programs," attendees learned how to initiate co-productions with their Chinese counterparts.

Aside from the Focus on China, there was also a bit of focus on the Middle East, with a conference on co-production opportunities in the region, during which it was emphasized that those individuals wanting to enter the arena must understand it first. Middle Eastern countries have developed specializations in production, therefore making it important to know what to pitch where. Egypt, for example, is the leading regional producer, specializing in modern melodrama and comedy, while Syria specializes in epic Arab and modern Islamic dramas.

Additionally, word of yet another new market — this one to be held in Dubai — was reported by *VideoAge* Daily at MIP. According to reports, the new TV trade show will be called DISCOP Gulf, implying that the same group that stages Budapest's DISCOP East and Dakar's DISCOP Africa will organize it. Although details of the new market are sketchy at



Bavaria Media's Oliver Kreuter with Buddenbrooks star Lea Bosco

best, sources say that DISCOP Gulf will be an all-suite event and that it may take place as early as March 15-17, 2010.

Sports played a larger part at MIP '09 than they usually do, with RAI Trade, WWE and more making big splashes in Cannes. A preliminary search on the MIP-TV site produced 176 exhibitors and 337 buyers with some interest in sports. Ben Barrett of the U.K.'s Zig Zag Productions explained the appeal of MIP-TV to companies like his, which debuted new sports-related content at this year's market. "MIP is probably 50 times the size of SPORTEL, which can be a positive and a negative," he said. "SPORTEL is very focused, can be walked around in half a day, and a lot of live sports rights are sold there. For us, MIP is more part of our annual cycle — the two times a year we get to meet with all the international broadcasters to keep them up to speed on what we are doing."

IPTV providers seemed to be missing from the annual affair this year, except for one newcomer: Los Angeles-based TV2Moro. Soon to become one of the main players in the IPTV distribution of linear ethnic channels, TV2Moro offers up new opportunities for content providers and viewers alike.

Before the doors even swung open at the Palais, a two-day mini-event kept the revolving doors moving at a Carlton



FremantleMedia's David Ellender and Tony Cohen



TV2Moro's Elie Kawkabani and Haytham Elmokadem

(Continued on Page 12)



Disney Media Networks
LATIN AMERICA

MIP-TV Review [cont'd]

(Continued from Page 10)



Venevision's Cesar Diaz and Jose Antonio Espinal with the Chinese contingent, headed by SARFT's Vice Minister, Tian Jin

Hotel conference catering to documentaries, MIPDOC. The event created opportunities for finding co-production partners and facilitated some good old-fashioned buying and selling. Gene George, evp of Los Angeles-based Starz Media, viewed MIPDOC as the perfect venue for building his company's documentary brand, with a focus on distributing only entertainment-themed docs, so that the Starz name becomes synonymous with that type of programming. In addition to the numerous screenings and business deals that were done, MIPDOC offered keynotes from Emmy-winning documentarian Rory Kennedy and Academy Award-nominated filmmaker Liz Garbus, who spoke on the theme of "Social Change Through Documentary."

Typically, MIP isn't a big market for Latin American buyers. However, it boasts a large contingent of Latin

American distributors, who had the L.A. Screenings (to be held May 19-29) on their minds during their time in Cannes, mainly because the Screenings are being held a week later than in past years. Silvana D'Angelo of the Buenos Aires, Argentina-based Flor Latina Entertainment Group spoke for many of her counterparts when she said that the later Screenings are actually a good thing for Latin Americans. "We need time to do follow-ups, [otherwise] we run the risk of not giving clients the proper attention," she said.

In addition to the business done at MIP '09, there were a number of seminars, panels and speeches designed to lure attendees off the floor, including a keynote from Ynon Kreiz, CEO of Netherlands-based Endemol Group, who delivered a speech detailing how content creators need to be bold and innovative in order to achieve growth, and a "Television Everywhere" panel that

addressed the issue of how to monetize Internet and mobile TV. Additionally, Sir Martin Sorrell, CEO of U.K. advertising and marketing communications giant WPP Group, gave a speech called: "What screens will they watch — and what will be on them?"

Though the Sorrell speech was well attended, many found the event to be a bit of a disappointment since the guru decided to address topics that were tried-and-true (and trite), such as the recession, instead of offering anything new and insightful. Two predictions that dominated this keynote were the need for the cost of content and advertising inventory to fall and the bright future for mobile content — not the enlightening words one expects from an industry legend.

Next year's MIP-TV will be held April 12-16, 2010, considerably later than this year's event, which started March 28 with MIPDOC. ●

With the exception of Latin American buyers, only a few of whom traditionally attend MIP anyway, all international TV buying companies were in attendance, just with fewer acquisition executives



Televisa's Claudia Silva, Comarex's Ana Zaira Sanchez and WWE's Emilio Revelo at VideoAge's informal meeting to discuss plans for L.A. Screenings 2009



E1 Entertainment's Prentiss Fraser, John Morayniss, Ben Bishop, Valerie Cabrera, Laszlo Barna and Peter Emerson



Latin distribution contingent with RSI execs

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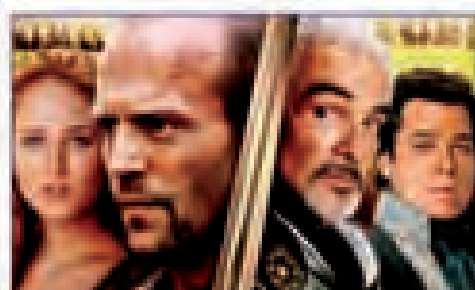
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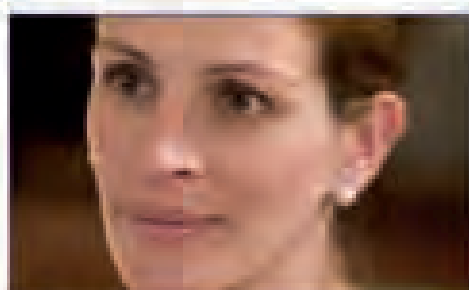
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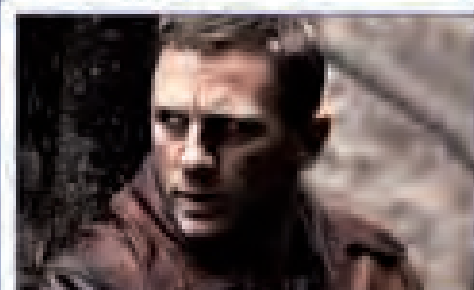
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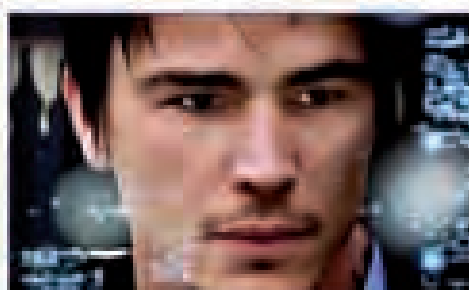
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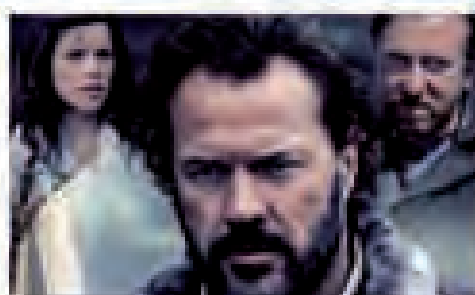
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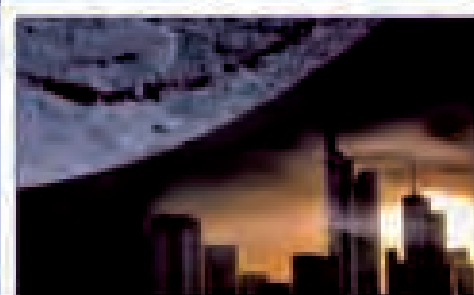
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Altas y bajas registradas a través de los años

POR DOM SERAFINI

Todo el mundo ha sido testigo de una América que en el 2001 comenzó la primera de las dos cadencias presidenciales de George W. Bush con la trágica y parcial destrucción de Wall Street y concluyó en el 2008 con la dramática crisis en Wall Street. En ambos casos todo el planeta ha pagado las consecuencias en vidas humanas y sufrimiento. Y también en ambos casos la industria televisiva fue catapultada al asiento del conductor por la necesidad de un público ávido de recibir información sobre los acontecimientos, como así también de aliviar las preocupaciones por medio del entretenimiento.

Es claro y bien sabido que en tiempos de crisis, todo lo que gira alrededor de la televisión, prospera. No es nada nuevo, los romanos demandaban de sus líderes panem et circenses, o sea "Pan y circo."

En tiempos modernos, el *New York Times* lo dijo de la mejor manera. Recientemente publicó: "Históricamente, las fábricas de películas no ha temido los períodos de dificultades económicas. De hecho, las han recibido con beneplácito. Durante la Gran Depresión, la gente seguía yendo al cine como vía de escape. El alquiler de los VHS tuvo un gran boom al inicio de la recesión de los años 80', mientras que el DVD obtuvo un gran empuje con la caída económica a inicios de esta década."

Además, durante las crisis económicas la industria del entretenimiento siempre encontró la manera de estimular el negocio. En la crisis a inicios de los años 80' la TV por cable vino a salvar la situación. A principio de los 90' el video hogareño fue el salvador. En 2001, fue el DVD. Ahora es la media digital. Ciertamente, a pesar de los tiempos duros, parece que nadie se desconecta del servicio de Banda Ancha. La Banda Ancha es flexible, lo que causa el surgimiento de nuevos ingresos por la media digital.

De acuerdo a algunos analistas, las entradas de cine y los canales Premium de



El secreto mejor conocido de Europa: AGICOA

Últimamente su presencia es sentida en todas partes, en MIPTV, lo fue en MIPCOM y en el AFM del año pasado, pero es difícil de ser encontrado o visto. Podemos ver sus avisos

publicados, pero los mismos no tienen información para contactarlos. No están registrados en las guías de las ferias o mercados. El acrónimo de la compañía es un misterio. En Santa Mónica, durante el AFM (American Film Market), los organizadores tuvieron que buscar intensamente entre

todos los participantes a alguno de sus representantes.

La compañía se llama AGICOA y está convenientemente instalada en Ginebra, en el corazón del secreto bancario Suizo. De lo que uno puede aprender de su sitio Web,

(Continuación a la página 18)

Neutralidad en la Net

En el American Film Market (AFM) del último año produjo mucho ruido la noticia de que el recientemente Presidente -electo- Barack Obama se haya pronunciado a favor de la neutralidad en la Net en los EE. UU. (Internet desregulada). Jean Prewitt, CEO de IFTA (Independent Film and TV Alliance), que organiza el AFM, capitalizó la posición de Obama sobre la neutralidad en la Internet en sus

(Continuación a la página 18)



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(Continuación a la página 16)

Altas y bajas

(Continuación de la página 15)

cable son los primeros en decantar entre las opciones relacionadas con medios. Pero a la vista de lo declarado por un vocero de HBO que fue citado por el *New York Times* diciendo, “La televisión paga ha tenido una muy buena performance en previas caídas.” El *Orlando Sentinel* escribió que el servicio On Demand del proveedor de cable de Florida Bright House se ha incrementado considerablemente mientras la gente trata de ahorrar dinero no yendo al cine.

Aún así, a pesar de todo, no hay que dejar de lado al cine. Durante distintas crisis el negocio del cine tampoco se ha quedado estático. En su momento respondió con la pantalla ancha (widescreen) y ahora esta enfrentando la caída económica con el 3D o con la tecnología estereoscópica. Este año, esta previsto el lanzamiento de una docena de films 3D, con otros 30 en diferentes estados de gestación. Para 2011, se espera que 40 films 3D sean lanzados en un solo año. De acuerdo a ciertos informes, el agregado estereoscópico incrementa solo el 10% el costo de producción del film. Sin embargo se ha dicho, que ver los films en formato estereoscópico es una manera de traer más gente a los cines, no una manera de cobrar más caro el ya exorbitante precio de las entradas. Si incrementar el precio de las entradas por las películas 3D es inevitable, probablemente los distribuidores deberían planear exhibir los films en 2D y 3D y dejar decidir al público que va al cine por cuál formato prefiere pagar una entrada.

Ha sido remarcado que lo que hagan las películas, la televisión lo hace mejor. Por lo tanto varios fabricantes de televisores tales como Phillips y Samsung, están pensando en introducir el aparato de TV 3D. En Gran Bretaña, BSkyB está probando TV 3D. En Japón la cadena de TV satelital BS11 de la Nippon BS Broadcasting (parte de la NTV Network) ya está transmitiendo en 3D, y en Europa, Phillips está trabajando sobre una pantalla estereoscópica de TV de 52 pulgadas. Para la industria de la TV el progreso es algo natural: Primero fue la TV en blanco y negro, luego de color, luego la HD, y ahora el 3D. Y mas allá de cómo se vea el concepto actual, el 3D fue inventado en 1840.



Como en toda crisis, la industria televisiva debe adaptarse a los nuevos gustos y tendencias de la audiencia. Una de las víctimas en EE.UU. de la actual caída económica parece ser el drama televisivo, primero por los costos de producción involucrados y segundo porque los espectadores desean reírse en épocas turbulentas. Los ‘dramedias’ funcionarán mejor y las comedias están signadas a resurgir de las cenizas.

Toda nueva crisis trae consigo nuevas oportunidades, al menos para la industria televisiva. *VideoAge*, por ejemplo, nació en Nueva York en 1981 en el medio de una recesión en la que el gobierno Federal Americano aumentó un 18.87% en interés prime (el interés que se le cobra a los bancos). La inflación era del 10.35%, el desempleo 10.8% y el promedio del Dow Jones (el índice de las 30 compañías mas grandes) bajó un 24%.

En 1981, la inflación en Argentina llegaba al 600%. Billetes con valor de un millón de pesos apenas si permitían comprar una gaseosa. El mismo año, Polonia declaró la ley marcial, y en 1982 Argentina fue a la guerra con Inglaterra para retomar las Islas Malvinas (Falkland) mientras que la crisis iraní del petróleo dañaba a México.

Al mismo tiempo, en los EE.UU., 134 películas eran estrenadas, con un ingreso cercano a los \$2.35 billones de dólares contra 133 films del año previo, manteniendo el nivel de ingresos del año anterior. La venta de publicidad en la TV por cable llegó a \$121 millones de dólares, comparados con los \$72 millones del año previo. Por su parte, NATPE 1982 comparado con el de 1981, se mantuvo en línea con un leve incremento en la cantidad de firmas exhibidoras (262) y participantes (5551). No debemos olvidarnos de la crisis del petróleo en 1973 en USA, cuando la OPEP aumentó el precio del petróleo, provocando la faltante de nafta y gasolina y un aumento del precio del galón de gas de 233% tan solo en un año.

Volviendo la vista atrás hacia las distintas crisis tal como fueron vistas desde las páginas de *VideoAge*, la recesión de 1990-1991 causó la caída de 653 bancos americanos, el Dow Jones cayó en un 21% y el interés prime llegó al 8%. El mundo se encontraba en medio de la Guerra del Golfo y el Nikkei en Japón (el índice de la bolsa de comercio) pasó de 40.000 a 13.000 puntos. Psicológicamente, el mayor impacto en el sector de la TV en 1991 fue la Guerra del Golfo, que afectó principalmente los mercados de TV de NATPE y Monte Carlo. Los espantosos corredores vacíos aún están grabados en la memoria de los pocos participantes que estuvimos en la sala de convenciones de Nueva Orleans. De igual manera, fueron pocos los americanos que se aventuraron al mercado de Monte Carlo, pero todo volvió a la normalidad como si nada hubiera pasado cuando en primavera se realizó el MIP-TV en Cannes.

No obstante, en USA en 1970, 197 películas fueron estrenadas, más que las 193 del año anterior, con un aumento por la venta de entradas de \$251 millones de dólares para cerrar en \$4.8 billones de dólares. En 1990, el alquiler de videos a nivel mundial y la venta de programas americanos se incrementaron a \$3.48 billones de dólares frente a los \$3.13 billones de dólares de 1989.

Durante la recesión de 2001-2003, exacerbada por el colapso de la burbuja tecnológica, el NASDAQ (Bolsa electrónica) perdió 3935 puntos, o un 78% de su valor y el Dow Jones bajó un 38%. En aquel entonces, la mitad de los préstamos de los bancos europeos fueron destinados a las empresas de telecomunicaciones. La agencia de crédito Moody, estimó que el 80% de los bonos prometedores o ‘basura’ emitidos en USA fueron destinados a los operadores de telecomunicaciones. Cuando explotó la burbuja tecnológica en el 2001, el valor en la bolsa de todos los operadores de telecomunicaciones y fabricantes cayeron a \$3.800 billones de dólares desde la cima de \$6.300 billones de dólares en la que estaba en Marzo del 2000. Para poner todo esto en contexto, las pérdidas combinadas de todos los mercados de Asia durante la crisis asiática a fines de 1990 fue de \$813 billones de dólares.

La recesión en Japón siguió en el 2000. La deflación ya había comenzado a afectar a Japón en 1999, pero en el 2005 el Yen ya tenía un 103% del valor de compra del 2000.

La Unión Europea introdujo una nueva moneda el 1 de enero de 1999. El Euro, vio su valor decaído cuando fue lanzado como monedas y billetes en el 2002 y siguió siendo una moneda débil,



achicando su valor de compra.

El período 2001-2003 también estuvo marcado por crisis financieras en Argentina, Brasil y Turquía. Mientras tanto, en el 2001, 477 películas fueron estrenadas en USA, 25 menos que el año anterior, y los ingresos por venta de entradas se incrementaron de \$612 millones de dólares a \$8 billones de dólares. El año 2002 fue testigo de la mayor caída en la historia de NATPE, cuando el nivel de participación relativo al año previo decayó en un 50% con 10125 participantes y un 36% menos de firmas exhibidoras con 533 compañías.

En la crisis actual, debido a los prestamos subprime (prestamos a acreedores de sin crédito), el Dow Jones cayó un 42%, la inflación está al 3.6%, el desempleo a un 6.7% y el interés prime es un 1%, mientras que la Asociación de Consumidores de artículos Electrónicos, reportó un 0.1% de incremento de ganancias en las ventas por el consumo de artículos electrónicos en el último cuarto del 2008 comparado con el mismo período del 2007. De acuerdo a la compañía de investigaciones británica IABM, el rédito por la manufactura en el área de broadcast y medios tecnológicos a nivel mundial, “ha mejorado, pero actualmente es solo de un 9.3%.” ZenithOptimedia de Londres, marcó que se espera que el gasto en publicidad a nivel mundial caiga un 0.2% durante el 2009 a \$490.5 billones de dólares.

En regiones como Latinoamérica, Rusia, China e India, Zenith espera que en el 2009 haya un crecimiento en el gasto publicitario. Se estima que este año también crecerá la publicidad en Internet. Y además, el sector de los Video juegos en USA reportó en 2008 un incremento del 25% con respecto al año anterior. ●

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AGICOA

(Continuación de la página 15)

AGICOA es una organización sin fines de lucro que fue establecida a inicio de los años 80' para el seguimiento y repartición de los derechos de retrasmisión en Europa del contenido perteneciente a productores independientes (menos el 10% de comisión).

Suena bien... escrito. ¿Porqué entonces, habiendo recogido y desembolsado alrededor de 500 millones de Euros desde el año 2000, hay en la industria quienes nunca escucharon nombrar a AGICOA? En esta nota, *VideoAge* intentará develar el misterio.

Cuando la industria del cable emergió en Europa a mediados de los 80' generó un nuevo paquete de derechos conocidos como Derechos de Retransmisión. El marco que garantiza el cobro de estos derechos se puede encontrar en la Convención de Berna (para la protección de Obras Artísticas y Literarias) que, en su enmienda de 1979, establecía que dado que las señales de cable era diferentes a las del emisor original (Broadcaster), esa transmisión debe ser considerada una entidad separada y por lo tanto está sujeta al pago de royalties.

Sin embargo, la mayoría de los cables operadores Europeos se rehusaron a reconocer tal obligación argumentando que la transmisión que ellos hacían en sus sistemas era tan solo una extensión de la licencia que originalmente le fue otorgada al Broadcaster. Pero en un juicio llevado a cabo por varios productores americanos y la Asociación del Cine Alemán contra un cable operador de Amstelveen, una ciudad al sur de Ámsterdam, Holanda, la Corte Suprema Holandesa, emitió un veredicto decisivo en contra de la compañía de cable. Seguidamente, otras cortes europeas comenzaron a emitir veredictos similares en este tipo de juicios. Fue durante ese período que la organización de productores británicos PACT (Producers Association of Cinema and Television), la Asociación Americana de cine MPAA (Motion Picture Association of America) y la Federación Internacional de Productores Fílmicos Asociados FIAFP (International Federation of Film Producers Associations) formaran todos juntos AGICOA.

Curiosamente, solo en 1989, cuando la "Implementación del acto de la Convención de Berna de 1988" entró en efecto, por primera vez los EE.UU. devinieron en miembros participantes de la Convención de Berna, volviendo la Convención Universal de Copyright de 1952 (para aquellos Estados que estaban en desacuerdo con la Convención de Berna) obsoleta. Dado que la mayoría de los Estados son miembros de la Organización Mundial del Comercio,

está en su acuerdo ADPIC, "Acuerdo de la OMC sobre los Aspectos de los Derechos de Propiedad Intelectual relacionados con el Comercio", requiere a todos los gobiernos en condición de observadores a aceptar las condiciones de la Convención de Berna.

Regresando a AGICOA, en efecto ésta trabaja emitiendo una amplia licencia a cada cable operador y luego recolecta los royalties de todos los programas que el operador ha emitido. Para que un productor reciba el dinero que le corresponde, primero debe registrarse en AGICOA y luego proveer el título del programa. El primer acuerdo de ese tipo fue implementado por AGICOA en 1984 en Bélgica, y luego fue seguido por una instructiva de la Unión Europea de 1993, en la cual no le es posible a un productor individual intentar cobrar los royalties de manera directa. La única manera de acceder al pago es registrándose en AGICOA. Si bien AGICOA existe solamente para trabajar en nombre de los productores y los Broadcasters, continúa poseyendo el derecho de negociar de manera individual con cable operadores.

Las buenas noticias, explicó Pierre Oberholzer, Director de Distribución y Atención al Cliente de AGICOA en Ginebra, son que "el procedimiento que deben seguir aquellos que poseen derechos para cobrar sus royalties, es simple". Y también es gratis. "Primero", explicó Oberholzer, "la compañía productora debe registrarse en AGICOA, proveyendo un contacto y datos bancarios y declarando quién es la persona autorizada para tratar con AGICOA. Una vez que esto es realizado", continuó, "AGICOA va a asignar a esa compañía un 'Gerente de Cuentas', cuya responsabilidad es la de asegurar que los derechos de su representado tenga la mejor y mas simple interacción posible con AGICOA."

"Una vez que esto ha sido hecho," dijo Oberholzer, "lo que queda por hacer es que el propietario de los derechos haga su declaración de copyright, por ejemplo, 'Poseo los derechos sobre el film *La Fantástica AGICOA* para sus retransmisiones desde 2002 hasta 2010 para la versión francesa en Bélgica'. Allí es cuando el proceso de registro finaliza y comienza la diversión."

Greg Phillips, Presidente de Fireworks International, ubicada en Gran Bretaña, declaró con placer que "cuando AGICOA fue creada, fue como un regalo enviado por Dios. La verdad es que en aquel entonces eran muy pocos, si acaso alguno en el negocio de la distribución, que haya pensado en derechos de retransmisión, y cada vez que recibes un cheque de AGICOA, es fantástico. Pero", dijo cauteloso Phillips, "recibir el pago de AGICOA no es tarea simple y tratar con ellos no siempre es la mejor experiencia. Si bien debo decir que no siempre es por culpa de ellos, ya que una vez que realizado un pedido reclamando los derechos de un título, muchas veces te

encuentras con que no eres el único que lo está haciendo, y con razón, AGICOA no te pagará hasta verse satisfecho de saber quién es el verdadero poseedor de los derechos. En principio," concluyó Phillips, "es una gran idea, y en un mundo perfecto, lleno solamente de gente honesta probablemente funcionase como en un sueño, pero..."

John O'Sullivan, CEO de la compañía británica Compact Collections y también miembro del Directorio de AGICOA, hizo una serie de consideraciones útiles. La primera fue que "derechos de retransmisión pueden ser cobrados de cable operadores en países en los que la legislación existente exige el pago de los mismos para que un programa pueda ser retransmitido, no pueden ser cobrados en países que no poseen esta legislación. Inglaterra por ejemplo no la posee, y por lo tanto esa cobranza aquí no es factible." O'Sullivan también hizo hincapié en el hecho de que AGICOA "solo cobra derechos de retransmisión mientras que compañías tales como Compact, que representa a todos los Broadcasters de Gran Bretaña, a la mayoría de las grandes productoras y a un gran número de Majors de Hollywood, cobra derechos secundarios tales como los de material educativo y derechos de performance."

Si un productor fracasa en su intento de registrar un título en AGICOA, el dinero derivado de la retransmisión será cobrado de la compañía de cable por AGICOA, y generalmente este dinero será retenido por tres años al final de los cuales será redistribuido en partes iguales entre todas las compañías registradas. Las excepciones a los tres años son Irlanda, donde el período es de cinco años y en Francia donde es de diez. O'Sullivan de Compact dijo, "este es el sistema de cobro utilizado por la mayoría de las grandes agencias tales como la londinense PRS (Performing Rights Society — www.prsformusic.com) y debo decir," agregó, "que AGICOA, que es una organización sin fines de lucro, hace un excelente trabajo."

Oberholzer reveló que AGICOA posee actualmente acuerdos con operadores de cable y satélite en mas de 35 países y que está negociando el ingreso a Latinoamérica "en coordinación con EGEDA la Entidad de Gestión de Derechos de los Productores Audiovisuales (Madrid, España), que está también presente en Chile, Colombia, Ecuador, Perú y Uruguay — [www.egeda.es]."

Oberholzer también reveló que AGICOA tiene 7000 productores registrados y que entre ellos han repartido el pago de derechos por más de 500 millones de Euros desde el año 2000. Todo aquel que desee sumarse puede seguir el simple procedimiento en www.agicoa.org. ●

Neutralidad en la Net

(Continuación de la página 15)

palabras de apertura, marcando que su organización veía esto como favorable.

Por el contrario, a inicios de este año, el lobby de estudios Americanos en Washington DC, la Motion Picture Association of America (MPAA), se declaró en contra de la neutralidad. El CEO de la MPAA Dan Glickman anunció las perspectivas que veía su organización en un discurso el año pasado cuando dijo, "Nos oponemos a esta iniciativa del gobierno supuestamente llamada 'Neutralidad en la Net.' Y durante el proceso, nos abocaremos a defender a nuestros clientes, nuestra economía y la capacidad de los productores de contenidos para que en el futuro puedan seguir creando grandes películas."

Habiéndose vuelto rápidamente el tema de la neutralidad en la Internet un tópico candente, *VideoAge* ha decidido explorar los pros y contras conversando con Prewitt de la IFTA y con Michael O'Leary, Vicepresidente Ejecutivo para Asuntos Federales de la MPAA. Curiosamente, mientras la IFTA fue sumamente receptiva sobre este tema de la regulación de la Web, la MPAA fue inicialmente reacia a abordarlo y luego, declinó a responder algunas de las preguntas de *VideoAge*. En particular Michael O'Leary no quiso dejar registrada una definición del término 'Neutralidad en la Net' tal como la ve la MPAA. Finalmente, sin embargo, si los lectores se encuentran algo confundidos por todo este ejercicio, es debido a que las dos partes tienen básicamente un desacuerdo semántico. Dado que ambas, la MPAA y la IFTA están en contra de regular la Internet, pero por distintos motivos.

PROS

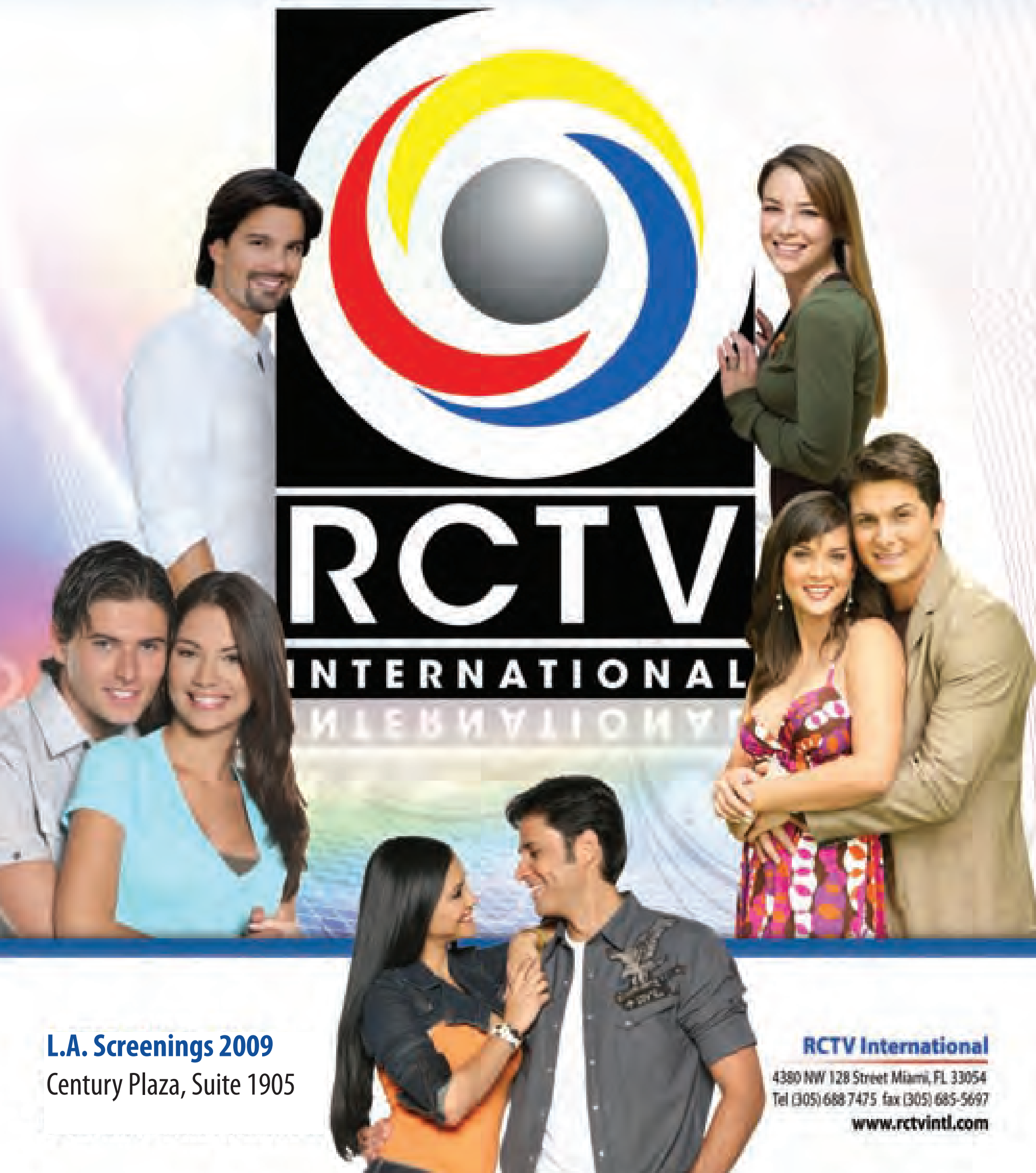
VideoAge International: ¿Podría definir el término 'Neutralidad en la Net'?

Jean Prewitt: El tema es diferente para los distintos jugadores. Pero en general, lo que se quiere decir con 'Neutralidad en la Net' se refiere a un acceso abierto y no discriminatorio a la Internet. Esto significa que los proveedores de Banda Ancha se verán obligados a brindar todo el contenido sin que importe la fuente, sin contar los contenidos ilegales. El tema fue abordado por primera vez en el 2006 en América durante una batalla legal que minó a los Googles y Yahoos frente a las compañías de telecomunicaciones. Las telecoms deseaban poder tomar y elegir los Websites que ellos desean emitir. El tema se ha ampliado desde entonces.

(Continuación a la página 20)

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Neutralidad en la Net

(Continuación de la página 18)

VAI: ¿Hay otras definiciones rondando para la 'Neutralidad en la Net'?

JP: Distintos grupos de interés la definen de diferente manera. Por ejemplo, algunos piensan que la neutralidad de la Internet debería ser que nadie puede filtrar nada y otros, que no debería haber ningún tipo de intervención del gobierno.

VAI: ¿Podría resumir la posición de la IFTA a favor de la 'Neutralidad en la Net'?

JP: Creemos que el contenido legal no debe estar sujeto a discriminación y que los consumidores deberían poder elegir qué servicios y equipos desean utilizar. Nosotros creemos también en la transparencia para con el consumidor, significando esto que si hay algún tipo de regulación para con el proveedor de Banda Ancha y los consumidores saben esto de antemano, si lo desean, puedan elegir a otro.

VAI: ¿Quiénes se oponen a la 'Neutralidad en la Net'?

JP: Los proveedores de Internet están en contra. Argumentan que al no haber límite al ancho de banda ellos deben tener capacidad de manejar los contenidos. La MPAA también se opone porque piensan que esto va a obstruir la capacidad de buscar y bloquear la piratería.

VAI: ¿Sin la 'Neutralidad en la Net' (Internet regulada), quienes pierden?

JP: Los consumidores, y la libertad de éstos de tener la libertad de elegir. También ciertos sitios Web que proveen servicios que compiten con las compañías de Banda Ancha. Por ejemplo, los sitios Web que transmiten videos y películas pueden ser vistos como competencia a los proveedores (que también proveen contenidos de TV) y ser bloqueados.

VAI: ¿Tiene la 'Neutralidad en la Net' algunos aspectos negativos?

JP: La piratería es un tema. Hay un gran conocimiento de temas tecnológicos (que la industria) no posee. Pero cuando se avanza hacia la regulación gubernamental, se espera que el gobierno regule dando solo un leve toque. El hecho es que la Internet ha crecido en creatividad y entusiasmo en el

público. Cuando llegue finalmente el momento de la regulación, deberá ser con la colaboración del sector privado que tiene el Know-how tecnológico y la del gobierno, que tiene el poder de liderar.

CONTRAS

VAI: ¿Podría resumir la posición de la MPAA en contra de la 'Neutralidad en la Net'?

Michael O'Leary: Nuestra posición es simple. Hace tiempo que se debate si el gobierno debe regular la Internet. Hace años que estamos revisando el tema. Estamos en contra de una excesiva regulación gubernamental, que es lo que la 'Neutralidad en la Net' será. En este momento, toda regulación exagerada, tal como instituir la 'Neutralidad en la Net', sería prematura. Cuando esto llega a los proveedores, estos deben ser capaces de manejar los contenidos y enfrentar la piratería, la 'Neutralidad en la Net' lo impedirá.

VAI: ¿Quiénes mas se oponen a la 'Neutralidad en la Net'?

Michael O'Leary: Los Estudios, me refiero a los seis grandes Estudios que representamos, que quieren proteger su contenido. También los que proveen servicios, aunque ellos los hacen desde una perspectiva diferente.

VAI: ¿Cuáles son los oponentes a su posición en contra de la 'Neutralidad en la Net'?

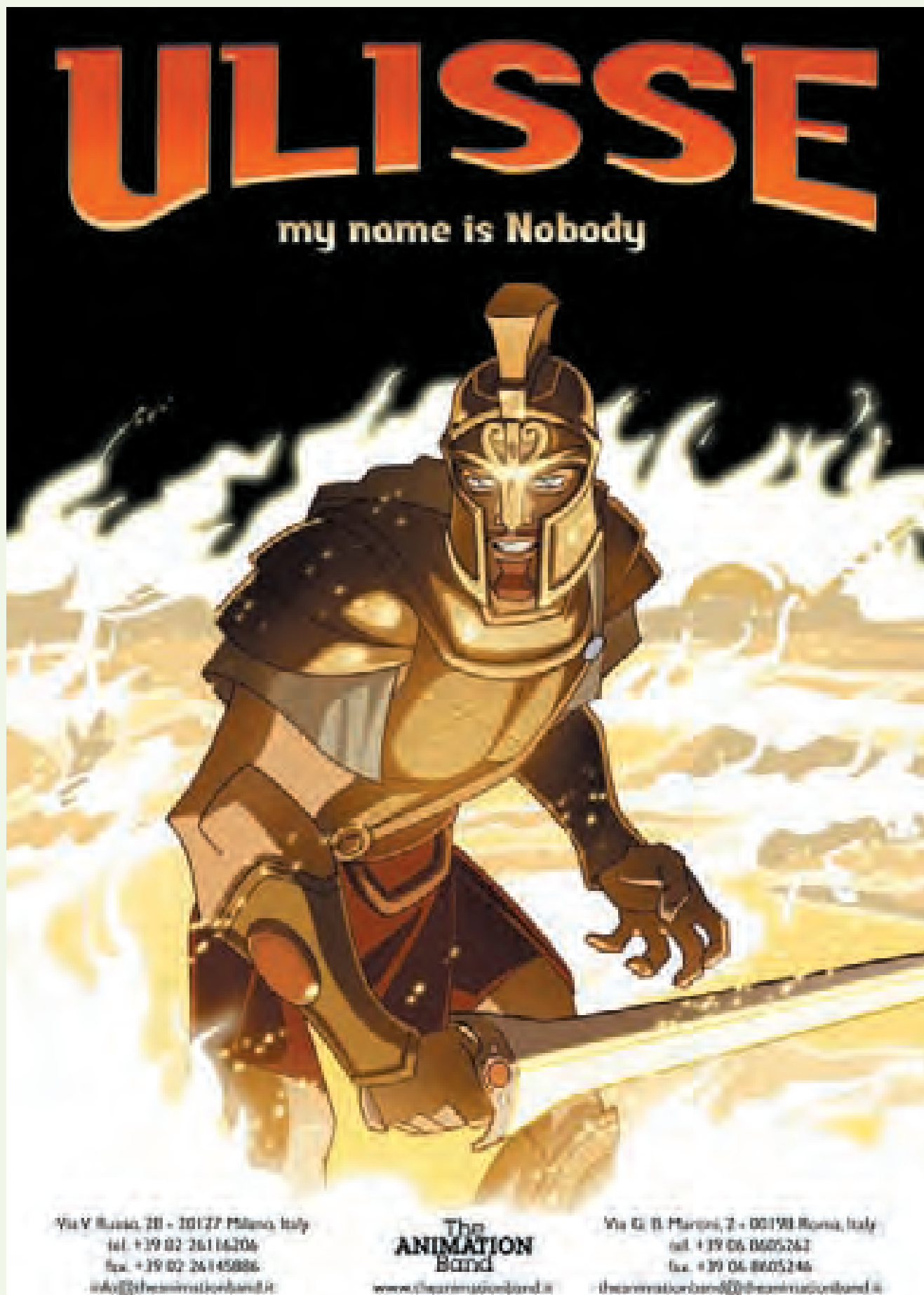
Michael O'Leary: Cuando hay un tema así flotando en Washington DC surgen coaliciones. Mucha gente apoya el concepto de la 'Neutralidad en la Net', pero en la práctica, no es totalmente claro qué es lo que ven como sistema ideal.

VAI: ¿Si la 'Neutralidad en la Net' es instituida, quiénes pierden?

Michael O'Leary: Lo que realmente es importante es que nosotros como industria hemos dado grandes pasos hace ya varios años haciendo posible que se vean películas y TV en la Internet por medio de Hulu (un servicio de streaming) y otras aplicaciones. Toda la industria pierde si se hacen regulaciones masivas. Pero al mismo tiempo, debemos preocuparnos por el robo y la piratería. Debemos preocuparnos por contenidos inapropiados. No podemos aceptar que el Congreso se involucre y amortigüe nuestra capacidad de crecimiento, esto dañará a los consumidores.

VAI: ¿Ve usted algún tipo de arreglo entre los dos puntos de vista en un futuro cercano?

Michael O'Leary: Sinceramente no lo sé. No habrá debate en los próximos años. Para cuando los que definen las políticas regulatorias se avengan a discutir el tema y discutir seriamente el futuro que tendrá el consumidor de Internet, solo podemos esperar que podamos expresar nuestras preocupaciones. Hasta ahora no hemos podido hacerlo. ●



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The Law

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The Middle

About a lower-middle-class Midwestern family

My American Family

Three very different families live in the same suburb

No Heroics

A group of superheroes with limited powers hang out at a bar

Pryors

A corporate tycoon reconnects with his family after being downsized

Pulling

Three women decide to live together after one of them breaks off her engagement 24 hours before the wedding

This Little Piggy

Two adult siblings move in with an elder brother and his family in their childhood home

Untitled Anita Renfroe Project

Multi-camera project based on the notion that family comes first

Untitled Jeff Strauss Project

A look at marriage and parenthood from the perspectives of three couples

Untitled Ricky Blitt Project

A man finds himself in the middle of his needy best friend, his new girlfriend and her teenage kids

Untitled Tad Quill Project

About two friends embarking on very different lives — one with a new baby and the other with a newly empty nest

Drama

Eastwick

About a small town where strange things happen when a man begins pursuing three witches

Empire State

Modern-day *Romeo and Juliet* set in present-day Manhattan

Flash Forward

Chronicles the chaos that ensues after everyone on Earth becomes unconscious simultaneously and has strange visions of the future

Happy Town

Following a small town's first crime in nearly a decade, some dark truths are revealed about the residents of Happy Town

Inside the Box

Centers on an ambitious female news producer and her colleagues at a Washington news bureau

Limelight

Revolves around the students and faculty of a performing-arts school in New York

See Cate Run

Follows a young prosecutor who will one day run for president

Untitled Daniel Cerone Project

Following the death of his estranged father, a detective learns he has a brilliant 11-year-old brother who is adept at solving puzzles

Untitled Dave Hemingson Project

Four recent law school graduates get the "job of a lifetime" with a boutique firm in L.A.

Untitled Jerry Bruckheimer Project (or The Unknown)

Amateur crime fighters seek justice

✓

Remake of the classic miniseries

CBS

Comedy

Accidentally on Purpose

A movie critic has a fling with a younger man and gets pregnant

Ace in the Hole

About a husband/father who works as a driving instructor

At Last

Lucy and James are getting married, but have a lot of baggage

Big D

New York couple moves back to husband's hometown of Dallas

The Fish Tank

A teenager's parents leave him alone in the house five days a week

Good Girls

Two longtime female friends want to transform themselves

Happiness Isn't Everything

Stars Jason Biggs

The Karenskys

A daughter returns to the fold of her eccentric family after her husband takes a job in her hometown

Tick Tock

About a single mom who decides to focus all her energy on finding love

Waiting to Die

Buddy comedy about two easygoing guys

Drama

A Marriage

The dissection of a marriage

Back

A man who was thought dead on 9/11 returns home to a family (and world) that has moved on without him

The Eastmans

About a family of doctors

The Good Wife

Focuses on a politician's wife who works as a defense attorney

House Rules

Political drama that follows a freshman Congresswoman

I Witness

A detective/professor uses her skills to solve crimes

Miami Trauma

Centers on a team of trauma surgeons

Three Rivers

About organ transplants as seen through the eyes of doctors, donors and recipients

Untitled Frank Military Project

Centers on federal prosecutors in the U.S. Attorney's office in Manhattan

Untitled NCIS Spin-Off

Spin-off of the popular CBS drama

Washington Field

Follows a group of experts in different fields who respond to events that concern U.S. national interests

CW

Drama

A Beautiful Life

Follows a group of young models living together in NYC

Body Politic

Centers on a young group of DC staffers.

Light Years

An estranged couple is tracked down by their now 16-year-old daughter who they gave up for adoption as teenagers

Melrose Place

Modern-day remake of the 1990s series

Untitled Gossip Girl Spin-Off

Spin-off of the popular CW series

Vampire Diaries

Revolves around a young woman torn between two vampire brothers

FOX

Comedy

AbFab

Remake of the hit U.K. sitcom

Brothers

About a former football player who is competitive with his older, wheelchair-ridden brother

Cop House

Set at a halfway house for disturbed police officers

Sons of Tucson

Three boys hire a man to act as their dad while their real one is in jail

The Station

About a CIA office in a small South American country

Two Dollar Beer

Blue-collar ensemble set in Detroit, Michigan

Walorsky

A security guard solves crimes at a mall in Buffalo, New York

Drama

Eva Adams

Based on Argentine telenovela *Lalola*

Human Target

About a man who assumes the identity of people targeted for assassination

Maggie Hill

Follows a heart surgeon who discovers that she's a schizophrenic

Masterwork

Globe-trotting adventure in the vein of *National Treasure*

The Reincarnationist

Past-life investigators solve mysteries for their clients in prior lives

NBC

Comedy

100 Questions for Charlotte Payne

About a young female and friends living in the Big Apple

Community

Stripes set in a community college

Off Duty

Buddy comedy about cops who can't leave their job at the station

State of Romance

A modern-day *Pride and Prejudice*

Untitled Justin Adler Project

Centers on a family of adult siblings

Drama

Day One

Following a global catastrophe, neighbors put their community back together

Legally Mad

David E. Kelley drama that centers on a Chicago law firm

Lost and Found

An offbeat detective is punished and must solve John Doe and Jane Doe cases

Mercy

Focuses on a trio of nurses bound together by their personal and professional lives

Parenthood

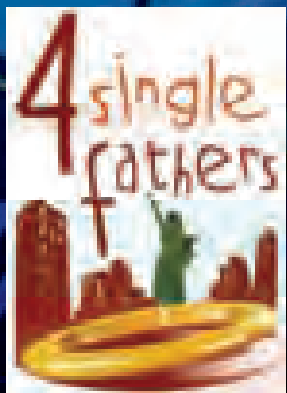
Based on the feature film of the same name

Trauma

Drama that follows first response paramedics

* As of May 6

Your audience. Our stories.



COMEDY TV MOVIE 1X100'

The story of four men living in New York and facing the start of a new life as single fathers.



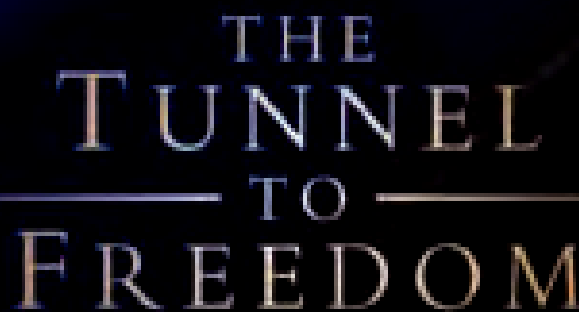
SITCOM 20X24'

Laughter is the best medicine in this crazy hospital.



MEDICAL INVESTIGATION SERIES 12X50'

Negligent doctors will not go unpunished with this team.



DRAMA MINISERIES 2X100'

An inspiring true story, of ordinary yet extraordinary young people, powered by the force of freedom.

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Who's Screening

Complete
list of
Picked-up
Pilots,
Buyers,
Studios'
Teams and
Indie
Product
in the
May 22
L.A.
Screenings
Guide

20th Century Fox TV Distribution

Fox Studios
10201 W. Pico Blvd.
Los Angeles Tel. (310) 739-5079

• AETN International

Mayra Bracer, Jeffrey McGraw, Sean Cohan,
Christian Murphy
Century Plaza Hotel, Ste 1712

Alebrije Entertainment

Century Plaza Hotel, Ste 802

• Alfred Haber Distribution

Andrew Haber, Steven Weiser, Patricia
Villagran
Century Plaza Hotel, Ste 1710

AlternaTV

Intercontinental Hotel, Ste 927

American Cinema International

Century Plaza Hotel, Ste 1707

• American Video Films

Enrique Maya, Brian Maya, Nicholas
Bingham, Jose Skef
Intercontinental Hotel, Stes 1216 & 1218

Animation Collective

Century Plaza Hotel, Ste 1734

BBC Worldwide

Century Plaza Hotel, Ste 1716

• Bender Media Services

Susan Bender, Sally Treibel
Century Plaza Hotel, Ste 860

Beta Films

Century Plaza Hotel, Ste 1923

Beverly Hills Entertainment

Century Plaza Hotel, Ste 1901

Cableready

Century Plaza Hotel, Ste 1711

• Caracol Television

Angelica Guerra, Lisette Osorio
Century Plaza Hotel, Stes 1909 & 1912

Carsey-Werner Distribution

Century Plaza Hotel, Ste 1260

CBS Studios International

5555 Melrose Avenue
Los Angeles Tel. (323) 575-5490
Century Plaza Hotel, Ste 1402

CDC United Network

Century Plaza Hotel, Ste 1910

Comarex / TV Azteca

Century Plaza Hotel, Ste 1924

Comcast International Media Group

Century Plaza Hotel, Ste 1921

ComTV Corp

Century Plaza Hotel, Ste 1755

Cookie Jar Entertainment

Century Plaza Hotel, Ste 1760

Cube International LLC

Century Plaza Hotel, Ste 1715

Discovery Communications

Century Plaza Hotel, Ste 660

Disney-ABC-ESPN Television

500 S. Buena Vista St.
Burbank Tel. (818) 560-1000
Century Plaza Hotel, Ste 1917 (as of May 23)

• Dori Media Group

Nadav Palti, Michal Nashiv, Jose Escalante,
Celina Amadeo, Juan Fernandez, Andres
Santos
Century Plaza Hotel, Ste 1160

• E1 Entertainment

Valerie Cabrera, Pretiss Holman, Lisa
Wookey
Century Plaza Hotel, Ste 1719

• Echo Bridge Entertainment

Emilia Nuccio
Intercontinental Hotel, Ste 718

Endemol

Century Plaza Hotel, Ste 1660

Entertainment Studios

Century Plaza Hotel, Ste 1708

Fireworks International

Century Plaza Hotel, Ste 1721

• Flor Latina Entertainment Group

Silvana D'Angelo, Aurelia Furnani, Nora
Seoane, Carolina Garcia
Century Plaza Hotel, Ste 960

Frecuencia Latina International

Century Plaza Hotel, Ste 1717

• The Fremantle Corporation

Irv Holender, Randy Zalken, Diane Tripp,
Sharon Beverly, Wayne Broun, Jessie Pirog
Intercontinental Hotel, Ste 1221

FremantleMedia

Century Plaza Hotel, Ste 1722

Globo TV International

Century Plaza Hotel, Ste 1860

HBO

Century Plaza Hotel, Ste 1757

Laguna Productions

Intercontinental Century City Hotel, Ste 721

• LedaFilms

Pedro Felix Leda, Gabriela Lopez, Moira
McNamara, Fernando Paduczak
Intercontinental Hotel, Stes 716 & 714

Liaison International

Intercontinental Hotel, Ste 918

Mel Giniger & Associates

Century Plaza Hotel, Ste 1715

MGM Television Latin America

Century Plaza Hotel, Ste 1002

MTV Networks International

Century Plaza Hotel, Ste 1202

NBC Universal International TV

Distribution

Universal Studios Lot
100 Universal City Plaza
Universal City Tel. (818) 777-1300
Century Plaza Hotel, Ste 1460

Novavision

Century Plaza Hotel, Ste 1705

Optomen Television

Century Plaza Hotel

Plural Entertainment

Century Plaza Hotel, Ste 1735

Polar Star

Intercontinental Hotel, Stes 916 & 914

Power

Century Plaza Hotel, Ste 1928

Premium Media

Century Plaza Hotel, Ste 1660

Programas Para Television

Century Plaza Hotel, Ste 1723

• RAI Trade

Century Plaza Hotel, Ste 1732

RCN Television

Century Plaza Hotel, Ste 1906

• RCTV International

Marcel Granier, Daniel Bergami, Guadalupe
D'Agostino, Marc Paneque, Laura Mejas
Century Plaza Hotel, Ste 1905

• Record TV Networks

Honorilton Goncalves Costa, Paulo Silva,
Paulo Franco, Delmar Andrade, Edson
Pfitzenreiter Mendes

Century Plaza Hotel, Ste 1502

Rive Gauche TV/Dinter Inc.

Century Plaza Hotel, Ste 1725

• Rose Entertainment

Rosamaria Gonzalez, Liz Chapman
Century Plaza Hotel, Ste 1560

ShineReveille

Century Plaza Hotel, Ste 1727

Sony Pictures Television International

10202 West Washington Blvd.
Culver City Tel. (310) 244-4000
Century Plaza Hotel, Ste 902

Spiral/SevenOne International

Century Plaza Hotel, Ste 1748

• Telefe International

Alejandro Parra, Michelle Wasserman, Diana
Coifman, Jessica Stescobich, Guillermo
Henrich, Meca Salado Pizarro
Century Plaza Hotel, Ste 1802

• Telefilms

Tomas Darcyl, Ricardo Costianovsky, Alfredo
Andreotti, Humberto Delmas, Alejandro
Carballo

Century Plaza Hotel, Ste 1902

• Televisa Internacional

Fernando Perez Gavilan, Carlos Castro,
Cecilia Galeana, Oscar Belaich, Mario Castro,
Claudia Silva, Cecilia Rivera
Century Plaza Hotel, Ste 1915

Telemundo Internacional

Century Plaza Hotel, Ste 1918

Televix Entertainment

Century Plaza Hotel, Ste 1907

Toei Animation

Intercontinental Hotel, Ste 1214

• TPI

Larry Higgs, Ron Alexander
Century Plaza Hotel, Ste 1731

TBS Latin America

Century Plaza Hotel, Ste 1729

TV Film International

Century Plaza Hotel, Ste 1917

• Venevision International

Manuel Perez, Cesar Diaz, Miguel Somoza,
Daniel Rodriguez
Century Plaza Hotel, Ste 1702

VIP 2000 TV

Century Plaza Hotel, Ste 1728

Vision Films/Vision Music

Century Plaza Hotel, Ste 1730

Warner Bros. International Television

Warner Bros. Studios
4000 Warner Blvd.
Burbank Tel. (818) 954-6000
Century Plaza Hotel, Ste 1915 (as of May 24)

• World Wrestling Entertainment

Century Plaza Hotel, Ste 1102

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The comedy that is already news.

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TELENOVELA >



LEGACY *of Passion*

120 x 1 TV Hour
TELEFE CONTENDOS

Their lives will face a destiny that
will unite or split them up for ever.

TEEN TELENOVELA >



Teen Angels 3rd Season

150 x 1 TV HOUR
CRIS MORENA GROUP / FCB

After the success of its two seasons,
this year returns the most successful
teen program, with new adventures.

TELENOVELA >

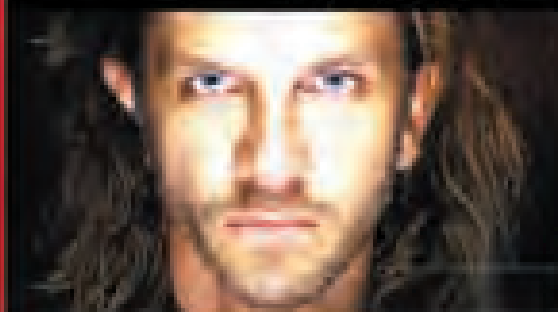


Don Juan and his Fair Lady. *Songs from the Heart*

230 X 1 TV HOUR
TELEFE CONTENDOS /
ENDEMOL ARGENTINA

A beautiful love story
between an incurable seducer
and a simple young woman.

TELENOVELA >



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131 X 1 TV HOUR
TELEFE CONTENDOS

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carries a strong social meaning:
People trafficking.

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L.A. Screenings '09
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telefe international

Indie Programming Guide

AETN

235 East 45th Street
New York, NY 10017
T: (212) 210-1400 F: (212) 907-9476
www.aetninternational.com

Steven Seagal: Lawman

A look at star Steven Seagal's alternate life as a fully-commissioned deputy sheriff in Jefferson Parish, Louisiana.

Jurassic Fight Club

CGI recreations of prehistoric dinosaur battles uncover a predatory world far more calculated and complex than originally thought.

Life After People

Experts from the fields of engineering, biology, geology, climatology and archaeology paint a picture of what Earth will look like after humans are gone.

Shockwave

A collection of the best raw footage of catastrophic headline-making events that uses the latest in graphic technology to dissect and explain the video.

Cities of the Underworld

Explores the technical marvels that allowed the construction of one city on top of another, including Istanbul, Budapest, Jerusalem, London, and New York.

Lost Book of Nostradamus

Documentary about an Italian journalist who, in 1994, stumbled upon a mysterious 1629 manuscript credited to the famous prophet Nostradamus.

God or the Girl

This series explores the lives of four young men who must decide between becoming Roman Catholic priests or finding love and starting a family.

ALFRED HABER DISTRIBUTION

111 Grand Avenue, Suite 203
Palisades Park, New Jersey 07650
T: (201) 224-8000 F: (201) 947-4500
www.alfredhaber.com

Most Shocking

A "police in action" reality show about the world of law enforcement, featuring shocking crime footage.

2009 58th Annual Miss Universe Pageant

Live event featuring the world's most beautiful and talented women taking place at the Atlantis Paradise Island resort in the Bahamas in August 2009.

Breaking the Magician's Code: Magic's Biggest Secrets Finally Revealed

The Masked Magician is back and ready to

reveal the dark secrets behind the world's most captivating illusions.

2009 10th Annual Latin Grammy Awards

The 10th anniversary of television's most high-profile salute to the creative spirit and artistic achievement that is Latin music (November 2009).

Most Daring

No film or TV drama can match the nail-biting suspense of life-and-death reality.

AMERICA VIDEO FILMS

Virrey Loreto 2426
Ciudad Autonoma de Buenos Aires
Argentina 1426
T: (5411) 4787 9098 F: (5411) 4787 9094
www.americavideofilms.net

Derby Stallion

Zac Efron stars in this heartwarming story about a teen who finds direction with the help of a horse.

Little Ashes

A biopic about the young lives and loves of artist Salvador Dali, filmmaker Luis Bunuel and writer Federico Garcia Lorca.

Stories USA

In the land of plenty no excess is too much.

Guilty Hearts

Seven stories of innocence, guilt, despair and redemption.

Dark Stories

From the innovative vision of a new breed of directors comes a collection of tales where fantasy and reality blend.

Childstar

When you're only famous for 15 minutes, every second counts.

Earth From Above

Documentary in which famed photographer Yann Arthus-Bertrand shares his unique view of the planet and guides us through this original experience.

(THE) ANIMATION BAND

Via Russo 28
Milano, Italy 20127
T: (39) 02 2614 3706 F: (39) 06 2614 5886
www.theanimationband.it

Blanche

Diversity of appearance, attitude and character offer opportunity for surprise, enrichment, curiosity, tolerance, and growth in this animated series.

LMN's

An adventurous voyage through the world of physics and chemistry that follows a little boy who is accidentally miniaturized.

I Così

An ironic and surreal portrait of the virtues and vices of man through the interactions of the little Così creatures.

Stefi's World

Stefi is an eight-year-old girl who is constantly sticking her nose into adult affairs to unveil the paradoxical behaviors and rules of the world around her.

Loulou de Montmartre

Loulou is a 12-year-old orphan in 1899 Paris, who must face off against the evil principal of her orphanage in the pursuit of her dream to become a famous dancer.

Stellina

A story about adoption set in 1960s Italy, Stellina is an 11-year-old girl torn between her early life in the circus and the family that eventually takes her in off the street.

Ulissee

Revisits and updates *Ulysses*, one of the most famous stories of Greek mythology, with new characters and a pinch of humor.

BENDER MEDIA SERVICES

150 Central Park South, Suite 310
New York, NY 10019
T: (212) 707-8244 F: (212) 658-9948
www.bendermediaservices.net

Young Legends Film Series

Seven movies based on historical and mythical icons during their formative years, featuring characters like Young Cleopatra, Young Dracula, Young Spartacus and the Young Musketeers.

Gen's Guiltless Gourmet

The ingredients are organic, the sets made from sustainable wood, cooking is done with electricity, and hair and makeup come from eco-friendly companies in this new green-minded lifestyle series.

Guinness World Records SMASHED!

The thrill of record breaking is captured and shot in front of a live audience which will also take part in surprise mass record attempts.

Action Zone

Targeted at a male audience, this show focuses on unique cars, gadgets, and death-defying stunts.

Kids Flix

Weekly magazine series for kids that features all the latest in movies, DVDs and video games.

Hollywood Buzz

Half-hour weekly magazine packed with celebrity profiles, new releases, opening night coverage and movie reports.

Animal Files

Scientists explore the complex nature of the relationship between animal and human behavior.

CARACOL TELEVISION

Calle 103 #69B-43
Bogota, Colombia
T: (571) 6430 430
1800 NW 94th Avenue
Doral, FL 33172
T: (305) 960-2018 F: (305) 960-2017
www.caracolinternacional.com

Munoz Vale x 2 Roman x 2

Roman has been leading a double life, the secrets of which are exposed when he is seriously injured in an attempt to save his boss from an abduction attempt.

Vecinos

Taxi-driver Oscar must learn to reconcile his party-going lifestyle with the more subdued surroundings of his upscale apartment building.

1. AETN's Steven Seagal: Lawman
2. Alfred Haber's Most Shocking
3. The Animation Band's Ulissee
4. Bender Media Services' Young Legends Film Series
5. Caracol's Vecinos
6. America Video Films' The Derby Stallion



1



3



4



5



6



Sortilegio

Love Spell

Una Atracción Irresistible / An Irresistible Attraction



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t: +1 (786) 265-2500

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c/ Ayala no. 27,
4º, Doha.
28001 Madrid, Spain
t: +34 (91) 700-0463

**Asia, Africa
& Middle East**
805 Third Avenue, 9th Fl.
New York, NY 10022, USA
t: +1 (212) 686-5660

China
Room 1201, Building 3, Wanda Plaza
50 Jiauguo Road, Chaoyang District
Beijing 100022, China
t: +86 1343 6706 023

www.televisainternacional.tv info@televisainternacional.tv

L.A. SCREENINGS 2009



1. *E1's The Bridge*
2. *Echo Bridge's Degrassi: The Next Generation*
3. *Dori Media's Champs 12*
4. *Flor Latina's Swindlers*
5. *TPI's Run or Die: The Fernando Araujo Story*
6. *Ledafilms' Impact*
7. *Mediaset's 4 Single Fathers*

Indie Programming Guide

(Continued from Page 26)

La Quiero A Morir

After 20 years of marriage, Manuela's husband leaves her for her closest friend and she is left alone and broke with two daughters.

Todas Odian A Bermudez

Chauvinistic journalist Bermudez is faced with many challenges when the woman he tormented in college becomes his boss.

Oye Bonita

Monchi is a humble man with big dreams — he must simultaneously charm his way into beautiful Diana's heart and pursue a career as a singer.

Gabriela

Gabriela's career as a skating champion is thrown off course when a car accident leaves her seriously injured.

DORI MEDIA

Hochhaus zur Palme, Bleicherweg 33
Zurich, Switzerland CH-8002

T: (41) 43 817 7050 F: (41) 43 817 7055

www.dorimedia.com

Champs 12

Charlotte takes control of a soccer club in order to wreak vengeance on its star, Gonzalo, a man who once humiliated her.

Split

Fifteen-year-old Ella is torn between two worlds and two loves — human and vampire.

Cupid: The Business of Love

After a deadly car crash, two rival divorce lawyers are resurrected to start a wedding planning agency in an attempt to keep themselves out of hell.

Amanda O

Famous diva Amanda O wakes up one day robbed of her identity and must fight to reclaim her life of celebrity.

Danny Hollywood

A filmmaker is transported 40 years into the past and into the arms of pop star Danny Hollywood.

Maybe This Time

A witty, sexy, bittersweet look at the current dating scene as seen through the eyes of eight singles in a big city.

The Champion

Sa'ar's and Tom's friendship suffers a devastating blow when they discover that Sa'ar's father is responsible for the death of Tom's parents.

E1 ENTERTAINMENT

175 Bloor Street East, North Tower, Suite 1400, Toronto, Ontario M4W 3R8

T: (416) 646-2400 F: (416) 979-9255

www.e1entrtu.com

Copper

Workplace drama centered around five rookie cops plunged into the high stakes world of big city policing.

The Bridge

Follows the struggles of a charismatic police union leader who battles criminals on the street and corruption within his precinct as well.

The Courageous Heart of Irena Sendler

Movie based on the true story of a Catholic social worker who rescued over 2,500 children from the Warsaw Ghetto and concentration camps during WWII.

Majority Rules

Becky Richards is a typical skateboarding, Xbox-playing 15-year-old, until she accidentally becomes a mayoral candidate in Mayfield ... and wins.

Deadliest Sea

Action-packed film based on the true story of a fishing vessel that set sail from Kodiak, Alaska into the face of an arctic storm.

Re-Vamped

Eight recently dumped women form a first-class burlesque troupe and get their confidence back to perform a show that will bring their exes to their knees.

The Dating Guy

An adult animated comedy that follows four friends on their quest for love. No idea is too stupid and no drink is too strong, so long as they get a little action.

ECHO BRIDGE ENTERTAINMENT

75 Second Avenue, Suite 500
Needham, MA 02494

T: (914) 954-3062 F: (415) 366-3104

www.echobridgeentertainment.com

Degrassi: The Next Generation (Season 8)

Award-winning teen drama set in the fictional Degrassi universe that candidly explores real-life teen issues.

Rich Bride Poor Bride

Explores the human drama of what it takes to pull off the "perfect" wedding.

At the End of My Leash

Dog advocate and human-being life coach Brad Pattison brings his innovative tough-love training and counseling skills into human/dog relationships.

Lidia's Italy

Journey with beloved chef Lidia Bastianich to her 10 favorite regions around Italy, then return to her kitchen to prepare a sumptuous meal as

you, the viewer, cook along.

Lunar Jim

A stop-motion animated series that transports pre-schoolers into an exciting world of discovery, fun and adventure.

Instant Star

After winning a singing/songwriting contest, Jude Harrison must cope with the ups and downs of becoming a superstar.

Da Vinci's Inquest

Vancouver coroner Dominic Da Vinci attempts to solve the mysteries behind death in a world where there are no simple solutions.

FLOR LATINA

636 Juan B. Justo Avenue
Buenos Aires, Argentina CP 1425

T: (5411) 4778 1003

www.flor-latina.com

Swindlers

Based on the film *Nine Queens*, this is the story of an "odd couple" of swindlers, Leo and Vicky.

Urban Tales

This show explores the fascinating legends and oral traditions of many of the world's most magical cities, including Paris, New York, Madrid, Bogota, and Buenos Aires.

Enchantment

Intense stories centered on a team of medical professionals.

General Hospital

Anna, a head nurse, and Giacomo, a dashing surgeon, are irresistibly attracted to each other, yet are faced with obstacles from their respective troubled pasts.

Capri

The story of a mysterious, beautiful woman, two brothers both madly in love with her, and an entire mansion to share between them.

The Teacher

Camilla is a high school teacher surrounded by mysterious occurrences. With the help of an attractive police inspector, she must solve homicides.

Leavin' You a Song

20 singers aged nine to 16, a live 30-piece orchestra and a spectacular stage set create one of the world's best known pop festivals.

LEDAFILMS

Virrey Olague y Feliu 2462, Piso 3
Capital Federal

Buenos Aires, Argentina 1426

T: (5411) 4788 5215 F: (5411) 4788 5220

www.ledafilms.com

Impact

After a massive meteor collides with the moon,

disastrous abnormalities begin to take place on Earth.

Sea Wolf

Captain Wolf Larsen squares off with a young literary critic who has come aboard the Captain's ship and is forced to labor as a ship boy.

Defiance

Three Jewish brothers escape from Nazi-occupied Poland into the Belarussian forest, where they join Russian resistance fighters and endeavor to build a village.

In the Name of the King

The life of a hardworking man is changed forever when a marauding band of animalistic brutes thunders down on his unsuspecting village.

War, Inc.

A government assassin is sent to a Middle Eastern war zone and assigned to kill a rogue leader while posing as a chaperone for an Arab pop star.

Fireflies in the Garden

The semi-autobiographical story centers on the complexities of love and commitment in a family torn apart by tragedy.

The Velveteen Rabbit

An entertaining live-action and animated adaptation of the best-selling children's storybook, starring Jane Seymour.

MEDIASET DISTRIBUTION

Via Aurelia Antica
Rome, Italy 422 00165

T: (39) 06 6639 0588 F: (39) 06 6639 0560

www.mediasetdistribution.com

White Crimes

A non-profit association helps those who have suffered from medical injustice in this investigative series.

Great Anatomy

Laughter is the best medicine in this crazy hospital run by long-time friends Enzo, Gianni and Francesco.

Last Godfather

The fascinating true story of a manhunt that lasted 40 years in search of one of history's most elusive crime bosses.

The Blood and The Rose

Three friends reunite in 19th century Rome to share experiences, adventures, dangers and mysteries.

The Tunnel to Freedom

The true story of two youngsters who, armed with only courage and imagination, started digging a tunnel under the Berlin Wall in 1961.

4 Single Fathers

Four men living in New York and starting new lives as single fathers are constantly faced with some sort of calamity.

Mothers Know Best

A TV movie about two mothers teaming up to interfere in the budding relationship between their children.

RCTV INTERNATIONAL

4380 NW 128th Street
Miami, Florida 33054

T: (305) 688-7475 F: (305) 685-5697

www.rctvintl.com

Worlds Apart

Tragedy shatters the life of Maria Esperanza, a working-class student who then devotes her life to bringing her assailant to justice.

The Way About Her

A young couple must reconcile their liberal ideals with their conservative surroundings.

Passionate Revenge

Young Nicolas returns to Hacienda Cantarrana,

(Continued on Page 30)

Rai

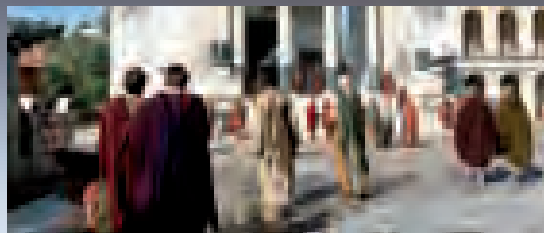
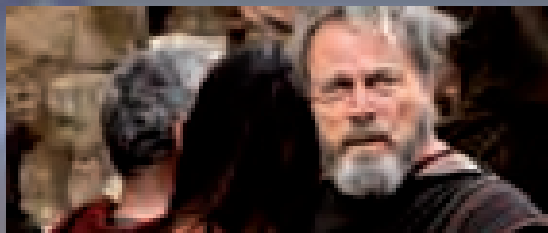


Trade

at

L.A. Screenings 2009

presents



AUGUSTINE

THE DECLINE OF THE ROMAN EMPIRE

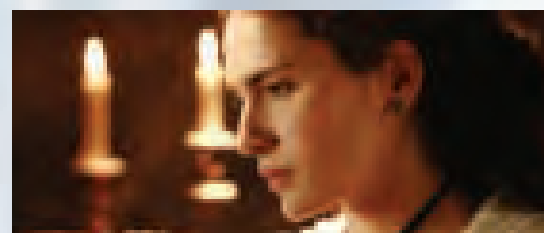
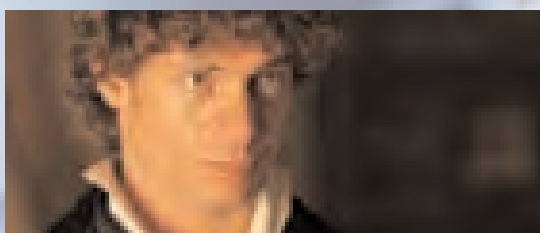
directed by CHRISTIAN DUGUAY

2x100'

DAVID COPPERFIELD

Directed by AMBROGIO LO GIUDICE

2x100'



MAL'ARIA

(THE MARSH'S INTRIGUES)

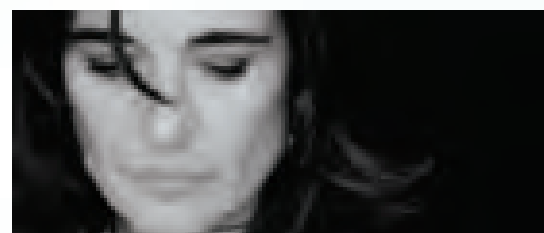
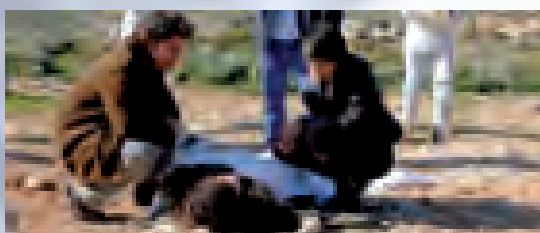
directed by PAOLO BIANCHINI

2x100'

CRIMES

directed by MANETTI BROS., STEFANO SOLLIMA,
MONICA STAMBRINI, GIANFRANCO CABIDDU,
ANDREA MANNI, FEDERICA MARTINO

8 TV movies 100'



THE VICEROYS

directed by ROBERTO FAENZA

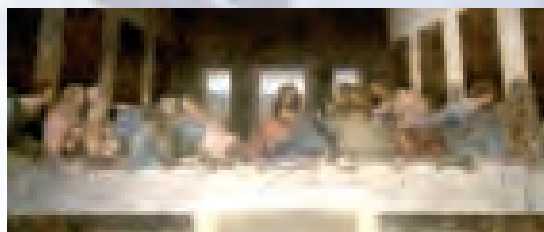
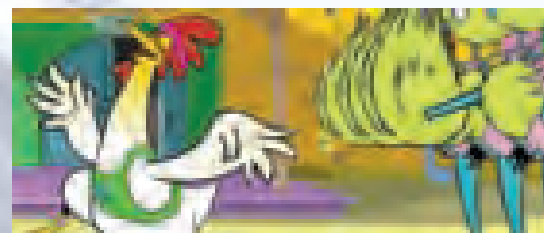
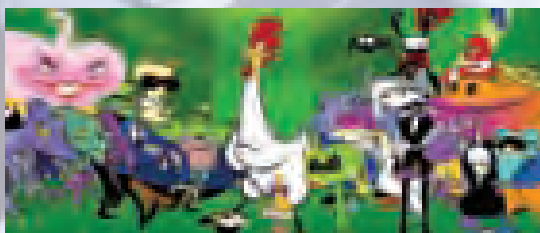
120' and 2x100'

GINO THE CHICKEN

LOST IN THE NET

by ANDREA ZINGONI and JOSHUA HELD

52x13'



LEONARDO A VINCI

THE ORIGINS OF GENIUS

directed by PAOLO BRUNATTO

50'

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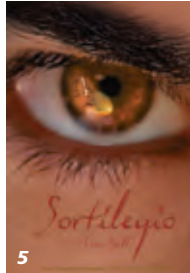
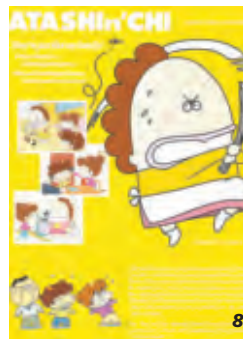
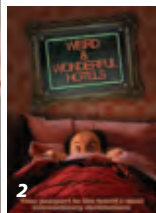
Rai Trade

Via Umberto Novaro, 18 • 00195 Rome
Tel +39 06 37498239 • Fax +39 06 37516222
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L.A. SCREENINGS 2009



1. Venevision's *The High School Nerd*
2. *The Fremantle Corp.'s* *Weird and Wonderful Hotels*
3. *Telefe's* *Legacy of Passion*
4. *RCTV's* *Worlds Apart*
5. *Televisa's* *Love Spell*
6. *Record TV's* *Love and Conspiracy*
7. *Rose's* *Atashin'chi*
8. *Telefilms'* *The Wrestler*



Indie Programming Guide

(Continued from Page 28)

the property unjustly stolen from his father, in an attempt to reclaim ownership from the thief's daughter.

The Lady

Valeria, fresh out of jail and on a quest to take revenge on the attorney responsible for her unjust sentence, finds true love.

My Cousin Ciela

Three young cousins rooted in traditional family values discover that love is the main force behind their dreams coming true.

What's Cooking

Sixteen recently graduated chefs face off in this cooking competition judged by three quirky chefs and a dessert specialist.

Delicious Passion

Famous Latin celebrities learn to cook exquisite recipes while sharing provocative secrets with their audience.

RECORD TV

Rua de Varzea, 240

CEP 01140-080 Barra Funda

São Paulo, Brazil

T: (55) 11 2184 5468 F: (55) 11 2184 5200

www.rederecord.com.br

Sunshine

A girl was kidnapped from her wealthy family and raised in poverty. When her family finds her, she must choose between the life she is accustomed to and the one that was stolen from her.

Love and Conspiracy

After one sister kills her mother and runs off to Rio, the other sister seeks justice.

Way of the Heart

The story of mutant children who acquire special powers as a result of in-vitro experiments.

Flames of Life

Pedro must run his family and household after his parents are tragically killed in a fire.

The Mutants

A continuation of the *Way of the Heart* story, this sees new adventures unfold as genetic mutations transform men and women into vampires.

The Law and the Crime

After Nando murders his father-in-law, he flees, leaving his wife and child behind. His brother-in-law then sets out to find him and exact revenge.

Another Power

Teo, a Brazilian federal police officer, rescues Tony from a hitman, only to discover that the latter's links to the mob will lead to even further tragedy.

ROSE ENTERTAINMENT

Umaran #51 Centro, 37700

San Miguel de Allende, Gto. Mexico

T: (52) 415 152 5326

Direct dial from U.S. (602) 748-4533

F: (52) 415 154 6843

www.roseentertainment.com.mx

Dos Y Dos

Spanish-speaking children learn English through music, dance, puzzles and more.

Atashin'chi

Animated sitcom depicting a typical middle-class Japanese family.

Chiquilinas

Live-action Spanish-language comedy aimed at teaching children the importance of taking care of the environment.

Once Upon a Time... Planet Earth

Produced in HD CGI, this program shows children all the problems related to sustainable development.

Zoo Mix

True stories and fascinating facts about animals encourage children to respect and co-exist with them.

Street Futbol

A story of love, friendship and football aimed at street-wise kids ages six through 12.

Totally Spies

Three girlfriends have to cope with their daily lives at high school, as well as the unpredictable pressures of international espionage.

TELEFE INTERNATIONAL

Pavon 2495

Buenos Aires, Argentina 1248

T: (5411) 4308 4505 F: (5411) 4308 6848

www.telefeinternational.com.ar

Legacy of Passion

A story of passion, ambition, honor and family betrayal that is unleashed after the death of a powerful rancher.

The Successful Mr. and Mrs. Pells

The story of a failed actor who is secretly hired to live the life of the most famous and influential TV host in the country.

Teenangels (Season 3)

Teen telenovela centered around the members of the band, TeenAngels, who have just completed their fourth album.

Somebody to Love

A unique dating show with an online interactive feature that allows viewers to contact the singles on TV.

Just in Time

Participants test their skills in a series of original challenges that may involve both the studio audience and viewers at home.

Countdown (Season 3)

Suspense series shot in HD featuring stories told in real time, where all the action, mystery and sensuality unfold in the span of an hour.

Trick or Treat with the Magic Hands

Four-minute mini-episodes designed to teach

viewers all sorts of new and entertaining magic tricks.

TELEFILMS

Av. del Libertador 1068, Piso 11

Buenos Aires, Argentina

T: (5411) 5032 6000 F: (5411) 5032 6099

www.telefilms.com.ar

The Wrestler

A drama that follows retired professional wrestler Randy "The Ram" Robinson as he makes his way through the independent circuit, trying to get back in the game for one final showdown with his former rival.

Che

Steven Soderbergh's take on the growing underground Cuban rebellion, as built by Che Guevara and Fidel Castro in their successful attempt to overthrow the government of Fulgencio Batista.

TELEVISA INTERNACIONAL

6355 NW 36th Street

Miami, FL 33166

T: (786) 265-2500

www.televisainternacional.tv

Love Spell

A story of deceit and betrayal in which Bruno plots to kill his stepbrother Alejandro, only to end up inheriting his fortune.

Dare to Dream

Young Patito embarks on a great adventure to pursue her biggest dreams — to meet her father, become a famous singer, and win the heart of her first love, Mateo.

Summer of Love

A youth-friendly telenovela set during summer, a time for change and new adventures, particularly for this group of teenagers.

Hazme Reir

The best comedians in Mexico come together onstage to compete in this stand-up competition series.

The Show of Dreams

Two-part reality singing and dancing competition that explores the strength of self versus the strength of friendship.

Hit the Bottom

Five contestants use gut instinct in place of knowledge to answer video-based questions on this game show format.

Clippers

A talent competition challenges amateur videographers to upload clips to a website and square off against similar clips produced by professionals in a TV studio.

THE FREMANTLE CORPORATION

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Los Angeles, CA 90024

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Weird and Wonderful Hotels

A guided tour of some of the world's strangest hotels by amusingly offbeat locals who explore the bizarre hotels with humor.

Encounters with the Unexplained

A doc series exploring the paranormal as well as life's unsolved mysteries, with new takes on conspiracy theories, alien encounters, miracles, and ancient mysteries.

Stars Stunts Action

Provides an inside look into stunts from the business's best performers.

Beyond Justice

An all-access look into the difficult profession of law enforcement. Shootouts, drug raids, prostitution stings and car chases are just a few of the scenarios in this non-scripted reality series.

All My Children

One of the most popular soap operas for 40 years, starring Susan Lucci as Erica Kane, is now creating synergies between the Internet, broadband and broadcast.

Snapped

Uncovers the psychological and sometimes inexplicable conditions that drive women-next-door types to murder.

Look-A-Like

What happens when you take ordinary people who look like famous celebrities and give them VIP access to the hottest stylists in Hollywood.

TPI

4520 Daly Drive

Chantilly, VA 20151

T: (703) 222-2408 F: (703) 222-3964

www.tpild.com

Run or Die: The Fernando Araujo Story

Docu-drama shot on location in Colombia about the kidnapping of Fernando Araujo and his escape from Colombia's FARC guerrillas.

Why Dubai?

Discover why Dubai has become a boomtown in the Middle East and learn what might happen next.

Long Road to Heaven

Feature film about the tragic terrorist attacks on nightclubs in Bali which killed over 200 people.

These Amazing People

Travel the world seeking out the outrageous, the dangerous, the inspirational and the downright amazing.

Twist of Faith

An ambitious world journey explores how religions affect our lives in diverse ways.

World Around Us

Travel the world in search of amazing places and ordinary people doing extraordinary things.

Curiosity Quest

New series for young people and families answers questions ranging from how things are made to why the sky is blue.

VENEVISION

121 Alhambra Plaza, Suite 1400

Coral Gables, FL 33134

T: (305) 442-3411 F: (305) 446-4743

www.venevisioninternational.com

The High School Nerd

New student Alejandra is very smart, but is branded a nerd. Why would the most popular boy take interest?

For a Lifetime

A brilliant communications student and a famous journalist become involved as she writes her thesis on his career.

Untamed Soul

Poor, wild, and uneducated, the beautiful Alma is a diamond in the rough. While Juan Pablo polishes her into a precious gem, he becomes the love of her life.

Animal Atlas

Entertaining adventure through the animal kingdom promotes a better understanding of how various animal species live and what they need to survive.

Astro 12 — The Collection

A series meant to promote personal growth and spiritual evolution by unveiling the secrets of astrology, Kabbalah, alchemy, yoga, chakras, tarot, and mythology.

Never Too Late

A woman in her 50s discovers it's not too late to find happiness by breaking away from her past.

An Unlikely Countess

She's a simple working girl; he's a snobbish socialite who mistakes her for a countess. She is willing to play along if that's what it takes to win his love.

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TV INTERNACIONAL

The L.A. Screenings

(Continued from Cover)



RCTV's Guadalupe D'Agostino

"The Screenings is one of the most important events in the TV industry for the Latin American market," summed up Esperanza Garay, senior vice president, Sales & Acquisitions, Latin America for Coral Gables, Florida-based Telemundo Internacional (a division of NBC Universal). "Since they take place in California, they are more accessible, allowing almost 90 percent of our clients to participate in the event. Additionally, the format and logistics of the market benefit us," she said, noting that at NATPE there are only three days set aside for meetings, making it hard to coordinate activities, whereas the 10 days in L.A. offer ample time to meet with everyone on Telemundo's wish list.

As for whether the greater time gap between MIP-TV and the Screenings will be beneficial to everyone involved, Garay insisted that it would. "The greater the gap between markets, the more time we have to advance with negotiations from prior markets," she said. Garay was similarly unruffled when asked about the recession's possible impact on the deals that will be secured at the Screenings. "Out of every crisis, an opportunity arises," said the executive, who maintained that while her firm's focus will be on the Latin American market, she has already set up appointments with North American and Asian clients. "This is the attitude we have perceived from the industry. Therefore, we believe the Screenings will be a great opportunity for our company."

Pedro Leda of Buenos Aires-based Ledafilms was less certain. "We don't know [how the economic crisis will affect the Screenings]," he said. "Up to this moment, Latin America — despite some specific problems such as lower prices and demand for their exports and devaluation of the currency — has been

quite resilient. Our company, a content provider, has not been affected yet because TV viewing is up." Leda, whose firm has a long history of serving as a sales agent for major U.S. production companies such as DreamWorks SKG, Paramount Pictures and Lucasfilm, attributed this to the fact that "people want to forget, want to be entertained." The exec also noted "the present situation coincides with a new technology wave — digital TV — which also creates new demand for television product."

Although many Latins have maintained that NATPE is still the most important market of their business year, Leda disagreed. "For us, the Screenings has always been the main event," he said, highlighting NATPE's numerous modifications following the changes in the U.S. syndication market. "Over the years, the Screenings have worked well for all international clients, notably from Asia, Europe and Latin America. That said, it is possible that the Latin contingent has also been larger in number than broadcasters from other regions. It could be because they are closer to the U.S. than the others." Leda, who mentioned that his company focuses on Latins during the Screenings, also noted that he was pleased that there was more time between MIP-TV and the Screenings than usual. "It will give us a respite and give us more time to prepare for our Screenings presentations and meetings."

Marcel Vinay Jr. of Mexico's Comarex concurred with Leda that NATPE is not necessarily the most significant market on Latin companies' market calendars. But he didn't say that the Screenings are the most important either. "It really depends on when you have new releases to offer," said Vinay. "It varies year to year." This year, TV Azteca launched two telenovelas in advance of NATPE, but the company also has loads of shows to offer up at the Screenings. "The two events are equally important for us," he said, mentioning that in addition to Latins he intends to do business with folks from Southeast Asia and Eastern Europe. Vinay was also confident that the financial storm won't have any harsh effects on the L.A. event. "Some smaller production companies probably won't be there, but most will



Televisa's Carlos Castro



Venevision's Cesar Diaz

be," he said. "They were at NATPE at the peak of the crisis, so they'll surely be at the Screenings."

According to Cesar Diaz, vice president, Sales for Florida's Venevision International, the L.A. Screenings are the best place to do business for a number of reasons, most notably the many opportunities for face-to-face meetings with clients. In addition, Diaz noted that while Venevision specifically targets Latin clientele while in sunny L.A., the firm also makes a point of setting up meetings with Asian clients.

As for the ever-present recession question, Diaz was upbeat. "Just like with NATPE, clients will still attend, although there may be fewer executives traveling from each station," he said. But the exec, whose firm specializes in that most Latin of programming staples, the Spanish soap, noted: "The telenovela continues to be a dominant genre in times of crisis. This is an opportunity for all to maximize the benefits of broadcasting long-running, successful telenovelas. In these times of global economic crisis, it's vital to provide quality TV programming since many are staying home, leading to ratings that are going up." Venevision also plans to bring programming of other types to the Screenings, most notably variety special *Guerra de Los Sexos*, which is back after a yearlong sabbatical.

Raphael Correa Netto, director of International Sales for Brazil's Globo TV International, was similarly positive when it came to all things economical. He's looking forward to the Screenings. "It's an opportunity to present a variety of products to the international market, as well as form strategic partnerships with new clients," he said.

And while he's sure that most of Globo's business will be done with other Latins at the Screenings, he said that "there are clients from other regions participating who recognize the quality of our productions and who will be well served by our portfolio of varied product."

Michelle Wasserman of Argentina's Telefe Internacional was equally enthusiastic about her company's prospects at L.A. Screenings '09. "The Screenings are clearly oriented to Latin audiences," she said, noting that she also

makes time for a handful of Asian and European buyers. "For Latin buyers, [the Screenings] are a very different and important market," she said. "It's one of the most relaxed markets out there. Even though the focus is set on a reduced group of buyers, we work in such a way that the meetings are carried out without any hurry, making the buyer feel comfortable." Wasserman, who believes dramedies would be particularly appealing in the current economic climate, was also pleased with the extra time between MIP-TV and the Screenings. "Having more time between one convention and the next is definitely a help," she said. "Usually, we practically have no time to close one convention before we have to start preparing for the next."

Guadalupe D'Agostino, vp and general manager of Miami, Florida's RCTV International, said that she too is pleased with the extra time she'll have between MIP-TV and the L.A. Screenings. "It may definitely help," she said, noting that the buyers who attend MIP-TV are markedly different from those who attend the Screenings. "Most of the MIP-TV crowd attending the Screenings is in attendance for the majors' presentations, as opposed to the Latin buyers who are really taking it all in. The gap between the festivals allows us more time to coordinate quality meetings." And when asked whether NATPE or the Screenings are more important to the Latin contingent, D'Agostino posited that the two markets are of equal significance. "They're very different [markets]," she said. "It's apples and oranges. Most European and Asian buyers who don't attend NATPE will attend the Screenings and vice versa."

Jose Escalante, CEO and president of Dori Media's Latin America operation, concurred, saying that "90 percent of Latin American clients don't attend MIP-TV, so we'll be seeing them for the first time at the Screenings." He also noted that the extra time between the two markets is valuable for his firm. "It gives us more time to finish the business we began with Europeans and Asians at MIP-TV."

According to Carlos Castro of the Miami office of Mexico-based Televisa, the Screenings are crucial to his firm in that "Televisa is always looking for new business opportunities to expand its presence worldwide." As such, he noted that he and his colleagues are looking beyond the Latin contingent this year. "Nowadays, Televisa has an extensive offer that includes not only telenovelas but also TV series, formats, feature films and entertainment programming." And he's not letting fears regarding the economy get him down. "The economic crisis is forcing many buyers to be a little cautious with their budgets," he said. "However, TV companies are responding well to the crisis, so the demand and supply for product continues. Our great advantage is the volume, quality and variety of content we have to offer to our clients. Our goal, during this time of uncertainty, is to use that advantage to support our clients with more content." ●

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Nets Return To Trusting Pilots

(Continued from Cover)

more typical 2007-08 season, there were 105 pilots, meaning that there are 23 percent fewer pilots this year. In terms of genres, in 2007-08 there were many more comedies (57) than dramas (48), while last year, the dramas (31) outnumbered the sitcoms (23).

These days, it seems that programming and production executives assume that people want to watch something that more closely resembles the current reality. As a direct result of the recession, a number of the 2009-10 network pilots deal with protagonists who have been affected by the ailing economy. *Frasier* alum Kelsey Grammer is behind *Pryors*, an ABC laffer about a corporate tycoon who reconnects with his family after being downsized. The alphabet net is also offering up *Canned*, a multi-camera ensemble comedy about friends who are all fired from their jobs on the same day, and *The Middle*, a sitcom revolving around a lower middle class Midwestern family. Fox is also getting in on the game with comedies that revolve around blue-collar workers. *Two Dollar Beer* explores the lives of a blue-collar ensemble in Detroit, Michigan, while *Walorsky* tells the tale of a security guard who solves crimes at a mall in Buffalo, New York.

It is also likely that audiences will want to seek comfort in the familiar. To that end, the CW network is offering up a modern update of '90s soap phenom *Melrose Place*, while Fox hopes that an American version of hit Brit comedy *Absolutely Fabulous* (to be called *AbFab* on this side of the pond) will serve that necessary purpose. NBC is working on drama *Parenthood*, based on the 1989 theatrical film of the same name. And ABC is presenting a pair of refurbished titles. *Eastwick*, the story of a small town where strange things happen when a man begins pursuing three witches, is based on a John Updike book that was successfully turned into a theatrical film in the 1980s, while *V* is a remake of the classic miniseries that revolved around a Homeland Security agent and her struggles after the arrival of aliens on our planet. Spin-offs are also all the rage this year, with CBS greenlighting an as yet untitled spin-off of its long-running ratings winner *NCIS* and the CW moving forward with its spin-off of the wildly popular *Gossip Girl* series.

Furthermore, a number of recognizable faces may be back this fall. In addition to the aforementioned Grammer, *Friends* vet Courteney Cox-Arquette is headlining ABC's *Cougar Town*, a single-camera



Dori Media's original *Lalola* is being made into a Fox pilot called *Eva Adams*

sitcom about a newly single 40-year-old and her 17-year-old son. *Gilmore Girls* Lauren Graham will make her way back to series television with *The Bridget Show*, a comedy about a talk show host who gives up her career for a guy, only to be dumped by him. Pint-sized Broadway star and *Pushing Daisies* alum Kristin Chenoweth is joining uber-producer David E. Kelley's newest legal drama, NBC's *Legally Mad*, about the goings-on at a Chicago law firm. *Everybody Loves Raymond*'s Patricia Heaton is lending her acting chops to ABC's *The Middle*. And Cedric the Entertainer stars in *The Law*, a single-camera ABC comedy pilot about weekend cops working for the LAPD.

Additionally, networks are looking to Latin America for what they hope will be the next big hit. ABC has joined forces with producer Daniel Cerone for a U.S. take on Argentine crime drama *Brothers & Detectives*, which is originally from Telefe International. The series focuses on a low-level homicide detective who discovers that he has a brilliant 11-year-old brother who is adept at solving puzzles.

"My team is not only excited, but very honored to have, for the first time, placed an Argentinean novela to be adapted in the States," said Telefe's Michelle Wasserman. "We consider *Brothers & Detectives* to be one of our top shows — smart, well thought-out and just ideal for American audiences." Wasserman, who mentioned that the series had already been sold in over 40 countries, said she was especially proud to see this project going forward during a time of economic uncertainty. "It gives us confidence and confirms that we are walking the right path," she said. "It gives us the strength to keep doing what we've been doing."

Fox is hoping to launch *Eva Adams*, a series that follows a sexist sports agent who wakes up one morning to discover

he's somehow been turned into a woman. The series is based on Argentine telenovela *Lalola* from Israel's Dori Media Group. "We are very proud that Sony is producing the pilot," said a spokesperson for Dori. "Due to the fact that *Lalola* has already sold to 65 countries worldwide since its debut — and received good ratings in every country where it launched — we are confident that the American version will also be successful."

Despite the sheer number of medical and legal dramas currently on air in the U.S., it looks as though neither genre is losing any steam. NBC has two medical series in the works, including *Mercy*, which focuses on a trio of nurses bound together by their personal and professional lives, and *Trauma*, a drama that follows first response paramedics. Fox is presenting *Maggie Hill*, a series that follows a New York City heart surgeon who discovers that she's a schizophrenic. CBS also gets in on the doctor game with *Miami Trauma*, a Jerry Bruckheimer-produced medical drama centering on a team of trauma surgeons; *Three Rivers*, a series about organ transplants as seen through the eyes of doctors, donors and recipients; and *The Eastmans*, about a family of doctors. As for lawyers, NBC has the aforementioned *Legally Mad*, ABC has *See Cate Run*, which follows a young prosecutor who plans to one day run for president, and an as yet untitled project from Dave Hemington that tells the tale of four recent law school graduates who get the "job of a lifetime" with a boutique firm in Los Angeles. Additionally, CBS has *The Good Wife*, a legal show that focuses on a politician's wife who works as a defense attorney, as well as a to-be-titled project from Frank Military, which is about federal prosecutors in the U.S. Attorney's office in

Manhattan.

It could be that these familiar, comforting sorts of dramas are just what the doctor ordered during these recessionary times. But it seems that what most broadcasters are thinking will appeal to the masses these days is an old standby that had somewhat fallen by the wayside in recent years: the four-camera comedy. Network pilot orders always included a handful of comedies, but few fared well in the ratings, so even fewer were ordered the following year. Yet this year, 36 comedy pilots have been ordered (14 from ABC, 10 from CBS, seven from Fox and five from NBC) versus 39 dramas. Perhaps the huge success of CBS sitcoms *Two and a Half Men* and *Big Bang Theory* have forced networks to rethink their anti-comedy stances. Or, it could be that the harsh realities of the economic crisis mean that people could really use a good laugh right now.

"It does seem that networks are looking for comedies, as well as lighter-hearted one-hour shows," said Marion Edwards, president of International Television for Twentieth Century Fox Television Distribution. "It's much more escapist fare," she said. "People are looking to get out of the day-to-day goings-on of their lives."

Keith LeGoy, president, Distribution, Sony Pictures Television International (SPTI), concurred. "We have certainly seen a big uptick in the number of comedy pilots that we have ordered this year," he said. "Comedy series have been awaiting a revival for a little while now, and obviously we all need to laugh to be able to escape a little more from the acute day-to-day concerns that we all face."

Whichever pilots are eventually ordered to series, it seems that the fall 2009 TV schedule is destined to be filled with the funny and the familiar. And in these uncertain times, most viewers couldn't ask for anything more. **LHR** ●



Telefe's *Brothers & Detectives* has been adapted into an ABC pilot

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Forum Brasil

(Continued from Cover)

Venezuela,) as well as special guests from Central America and Mexico. According to Forum Brasil's André Mermelstein, "one of the Forum's goals is to improve relationships among Latin American TV channels. Unbelievable as it seems, they don't do anything together."

The Mercosur Summit is particularly important considering Brazil and Spanish-speaking Latin America have emerged as new strategic trade markets despite the current decline in global TV

expenditures.

"The recession is global," said Mermelstein, "but the Brazilian economy has been less affected. Up until today, Brazil's TV market did not show any problem. What now needs to be tackled is the difficulty of co-producing with other countries." This holds true despite the fact that Brazil has production treaties with more than a dozen countries, including Canada, France and more recently, India, which have resulted in approximately 20 co-productions per year.

The creation of Brazil's Audiovisual Industry Fund is also significant at this time. The federal fund is set to invest the equivalent of some US\$40 million over the course of 2009. The money will go towards the production of independent TV programs, as well as to the production and distribution of theatrical

movies. Project selection will be based mainly on track record: producers whose previous projects have performed well in commercial terms are the most likely to receive funding. Other criteria include the project's underlying message, its distribution strength, and qualified partners.

"Forum Brasil is the most important TV forum in [Brazil]," said Denise Gomes, an executive producer for São Paulo's BossaNovaFilms. "We participate every year with excellent results not only in terms of international contacts but also for the good domestic market outcome. The pitching sessions offer a great opportunity for us."

With the help of tax incentives provided by the federal Audiovisual Law, it has now been made more appealing for international TV networks to invest in local Brazilian productions. São Paulo-

based production company Moonshot, for example, will produce a series for Sony's AXN this year, as well as a second season of the series *9mm: São Paulo* for Fox. Other networks, such as Discovery, Discovery Kids and Nickelodeon, are also planning to produce in Brazil. International production companies like Endemol are preparing to branch out into Brazil. Endemol will use Action Media, its local participation TV operation, to sell its local and international formats to Brazilian broadcasters. Globo, however, will continue to have priority in choosing formats via Endemol Globo — the group's 50/50 joint venture with Endemol.

More than 40 Brazilian companies will attend this year's Forum Brasil, including Globo, Brazil's top television group and one important partner of Forum Brasil. "Like last year, Forum Brasil will be a big chance to focus on the international market," said Globo International Sales director Raphael Correa Netto.

Brazil's second largest TV network, Record TV, won't be participating as an official sponsor, but a handful of its producers and executives will still attend the forum to keep abreast of the latest industry news.

On the other hand, Brazilian TV network Bandeirantes is planning a big presence, and will present its 2008 hits, including documentaries, special reports, music and drama series, such as *Água na boca*, a Paris-based romantic comedy about love and culinary pleasure, and *Dance Dance Dance*, a love story set against the backdrop of music and dance.

"We will have a stand to showcase our programs and to sell them all over the world," said Bandeirantes exec Helena Perli. "Brazil is very important in the international TV arena. Like the United States, Brazil is a melting pot, which represents a cultural plus."

Forum Brasil will also host a meeting for TV stations from Portuguese-speaking countries in Africa and Asia, as well as Portugal itself, to debate common issues. The first such meeting, held during the Forum's 2008 edition, gave rise to several programming and technology deals. Because of that meeting, Brazil will have, for the first time, two TV correspondents in Africa.

Apart from the official program of conferences, there will be "30 Minutes With" sessions with some of the most well known producers in the world and pitching sessions about turning documentaries, animation and fiction into successful productions.

A guided tour of Brazil's largest production and TV studios, Globo and Mixer, will also be offered.

Finally, Telefônica de Espanha, Embratel (Telmex) and Oi will participate in Forum Brasil to present and discuss their missions and evaluate partnerships for creating new video content for cellular phones. ●

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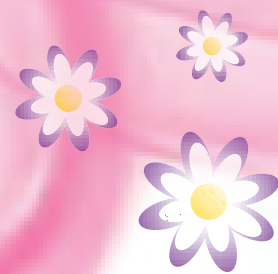
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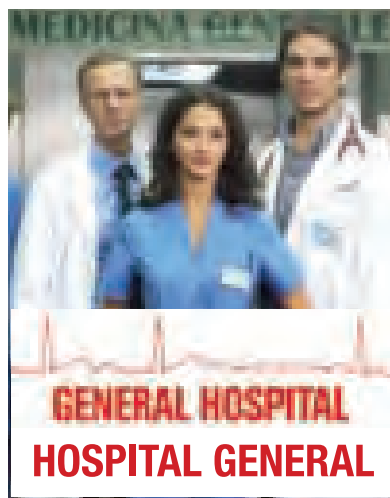
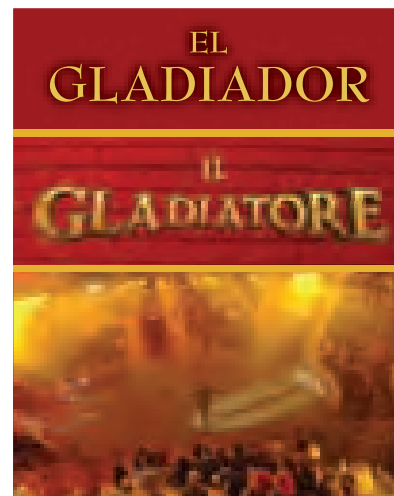
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South Cone

(Continued from Cover)

Dominated by Argentina, Latin America's South Cone includes Chile, Uruguay and Paraguay. This is an area that usually awakens during the annual *Jornadas* (or days) of Cable, the region's main TV trade event, which is organized by ATVC, Argentina's cable TV association. This year's event will be held in Buenos Aires, on October 14-16, 2009.

Latin America's South Cone means different things to different people. For some observers, such as professors Mario

Olivares and Cezar Guedes of the University of Economics in Lisbon, Portugal, the area includes Brazil. Others, however, only put Brazil's three outmost southern states in the Cone. And, to some analysts, the Cone excludes Paraguay because the poverty level of the country contrasts with that of neighboring nations.

As a Spanish-speaking bloc (except for Brazil, where Portuguese is spoken), the South Cone comprises a region of close to 69 million people served by more than 170 broadcasting TV stations grouped under 20 networks, plus numerous pan-regional cable channels.

Paraguayan President Lugo's antics have proven a TV bonanza, not only for the usually sleepy South Cone, but for the entire Latin American media circuit — particularly because Lugo allegedly fathered one of his two illegitimate boys

while still serving as a Roman Catholic bishop.

To Pedro Leda, president of Buenos Aires and Los Angeles-based Ledafilms, "Argentina and Chile are the major players in the South Cone who are suffering the impact of the global recession."

Chile has the largest TV drama production industry in the South Cone and is greatly suffering from the devaluation of its currency. The dollar devalued from 400 to 680 pesos (\$1 = 680 pesos chilenos), affecting the country's ability to both buy and produce its own in-house programs.

"This affects us greatly because Chile represents a very good customer for us," commented Telefe's Michelle Wasserman. "We even had to halt our new production projects with them."

"As far as Paraguay is concerned,"

As a Spanish-speaking block (except for Brazil, where Portuguese is spoken), the South Cone comprises a region of close to 69 million people served by more than 170 broadcasting TV stations

added Wasserman, "the country has never developed real production skills due to high local costs." A timid attempt is now being made with the local production of the format *Tiempo Final* by one of the country's five TV networks.

"Argentina has the advantage of a solid TV broadcasting base that allows producers to generate content relatively cheaply," noted Silvana D'Angelo, president and CEO of Flor Latina Entertainment Group. Plus, the country boasts an adept pool of media-savvy talent. "The key is teamwork between the author, producer and distributor," she said. "Because of the mastery of these skills, Argentina has an extensive background in producing fiction formats that tend to sell well internationally."

With just four major national TV groups, Argentina has the Cone's fewest networks, but its sheer market size, with close to 10 million TV households (TVHH), means it is able to dominate TV production for the whole region. Furthermore, Chile, with its six key TV networks and four million TVHH, represents fertile ground as well.

Another market for Argentina is the neighboring Uruguay (also called the Switzerland of Latin America) with its five TV networks. Uncharacteristically, Uruguay has selected the European standard DVB-T for its digital terrestrial system, while Argentina is looking at the Japanese ISDB-T.

In terms of Internet, the Cone boasts 16 million users, mostly on low-speed connections, which aren't particularly adequate for viral TV promotion. ●

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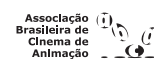
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Conferences & Events News

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My Two Cents

Funny business we're in. The more people are enabled to bypass copyright requirements, the more they tend to seek copyright protection, be it for material (compound formulas, sculptures), physical (sounds, visuals), or intellectual (writings, designs) content. It was reported that the White House was trying to copyright President Barack Obama's campaign slogan, "Yes, we can" (slogans aren't copyrightable). Harley-Davidson even tried to copyright the engine roar of its motorcycles.

But then there are others who are actually choosing to give up on select copyrights. Witness the English alternative rock band Radiohead and the American rock band Nine Inch Nails. In 1996, an Italian writers' group called WuMing Foundation created the concept of "copyleft," and, today, it offers a way to download its members' literary works for free on the Internet.

So, the question is now: Is it time to give up on copyrights or time to really enforce them?

Throughout the centuries, technology has offered new opportunities to copyright holders and new loopholes to those who wanted to ignore them. The copyright was developed after the invention of the printing press in 1440, though the first full-fledged copyright law wasn't enacted until 1709, when Queen Anne of England vested the author, rather than the printers, with a monopoly.

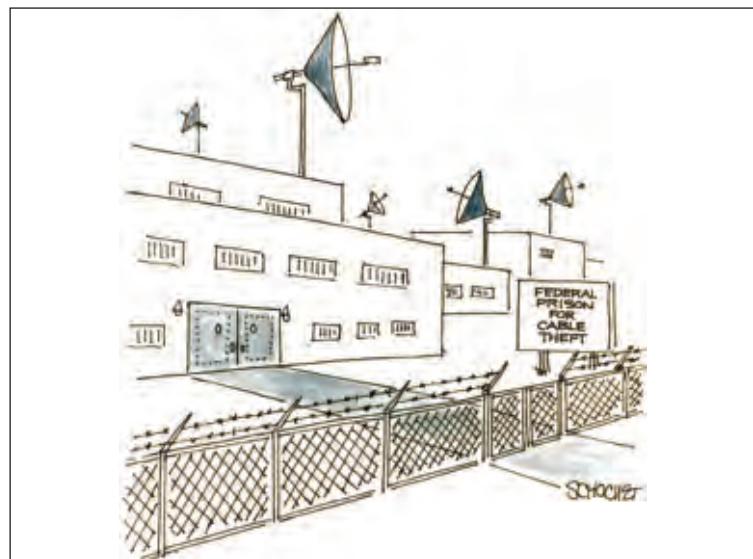
However, the first major challenge to the printing press arrived 520 years later with the popularization of the Xerox in 1960. Ironically, while book publishers were cursing Xerox for enabling consumers to pilfer their products, Xerox was losing its own copyright battle over the term "xeroxing" — when people adopted their trademarked name as a synonym for photocopying.

After Xerox, the copyright floodgates swung open, overwhelming first the record industry — with the commercialization of the cassette tape recorder by Phillips in 1962 — and later, the movie industry, when Phillips introduced the home VCR in 1972.

But the worst had yet to come for copyright holders, and, inexorably, it arrived in 1990 with the creation of the Web, following the invention of the Internet.

Today, the Internet is credited with the virtual obliteration of the record industry and, despite all the measures taken and barriers erected, it is estimated that 95 percent of the music on the market is still downloaded illegally. The Internet is also slowly killing the printed newspaper business and, eventually, could replace both cinemas and printed books.

But as far as business is concerned, the Internet is currently both the kiss of death and the savior of the entertainment industry. It all depends on the point of view. Nowadays, we could even say that copyright is becoming a business philosophy: one could use it or simply do away with it.



So, exactly 300 years since the "statute of Queen Anne," is it possible that the business world will actually encourage consumers to take its work for free, as newspapers, radio, television, bands and authors are increasingly doing?

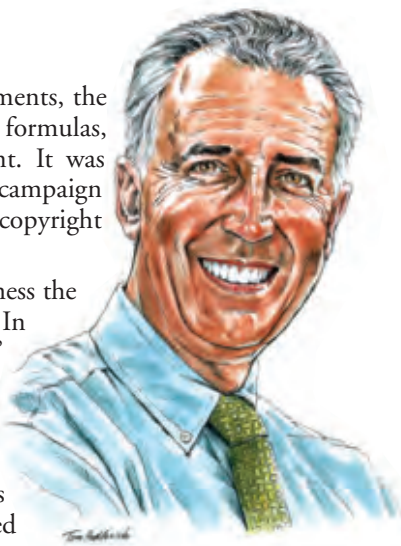
The alternative would be to confront services such as YouTube (which shows clips from copyrighted material for free), search engines such as Google (which allow users to find all kinds of material on the Internet for free), and peer-to-peer operations (which make anarchy look like life in a monastery).

Many experts, academics and copyright lawyers are now predicting the end of copyrights. Johan Pouwelse, a professor at Delft University in Holland, argued that, "by 2010 copyright will be unenforceable." Similarly, Paul A. David, a professor at Stanford University in California, wrote about "The End of Copyright History" in a 2004 review paper.

These and other experts base their theories on several observations, mainly that the law, with the "Fair Use Doctrine" is, in effect, encouraging the demise of copyrights. In addition, there are inconsistencies between anti-copy regulations and Internet society. The erosion of copyright fundamentals is also attributed to the changing attitude towards copyrights, especially with peer-to-peer, which is now seen as a "social behavior" that's hard to break.

Now, what all this will mean to the international TV content distribution sector is hard to predict. In our industry, content buyers (i.e., TV outlets) are not the ultimate content users, therefore, in principle, the "fair use" doctrine and other "social" elements shouldn't apply between these B2B entities. In effect, in our case, the copyright problem is between the TV outlets and their consumers. The way I see it, copyright protection will continue to exist between B2B operators (i.e., program sellers and TV outlets) because B2B deals tend to be indifferent to consumer technology (e.g., the fact that it can be easily downloadable doesn't change the license fee and structure). However, in view of the definite erosion of B2CConsumer (i.e., TV outlets and TV viewers) copyright protection, it would be advisable to create a better understanding between B2B operators in which B2C copyright limitations are clearly stated. In this digital era, with its increased copyright erosion, the B2C (formerly known as the "middleman") has become particularly important for B2B protection. Without protecting this "middleman" or buffer, it will be the content owners directly suffering the consequences of copyright erosion.

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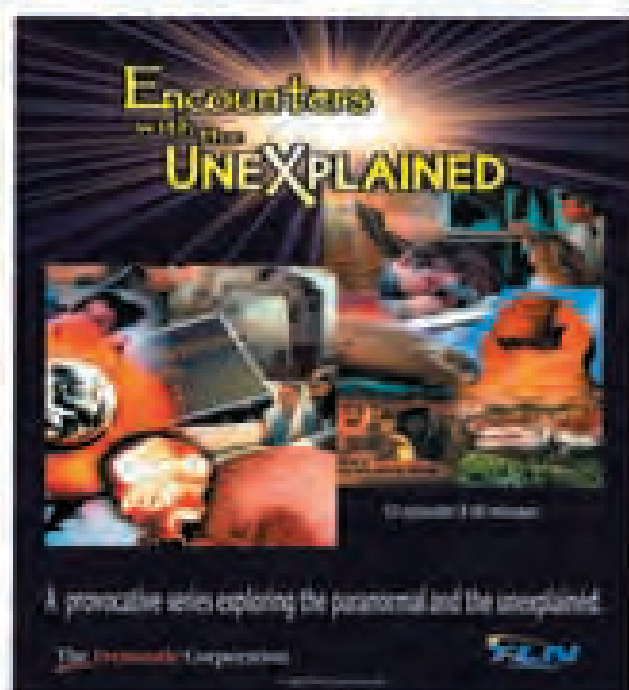
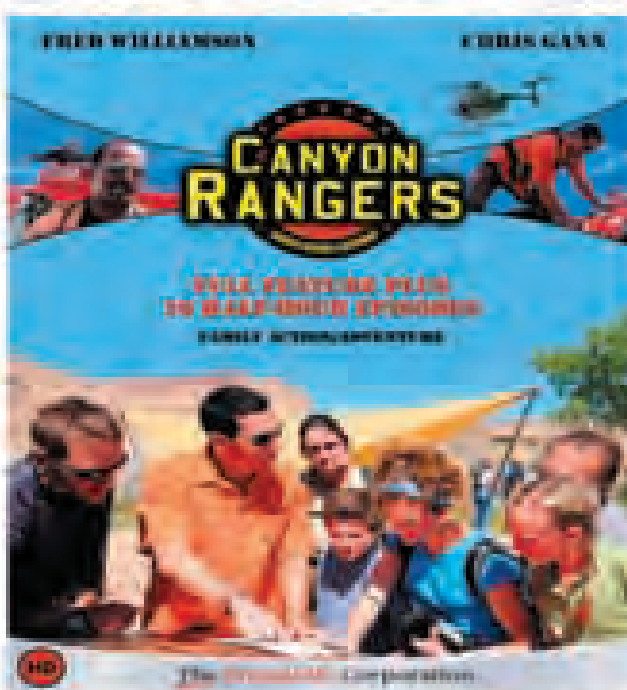
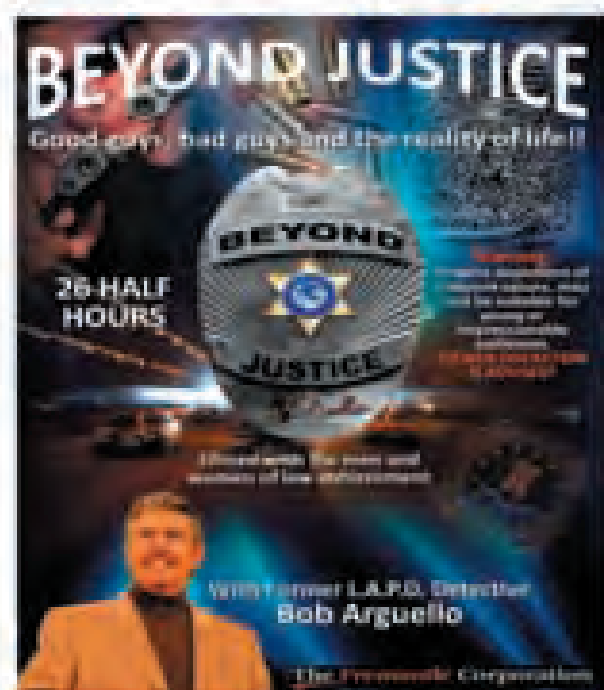
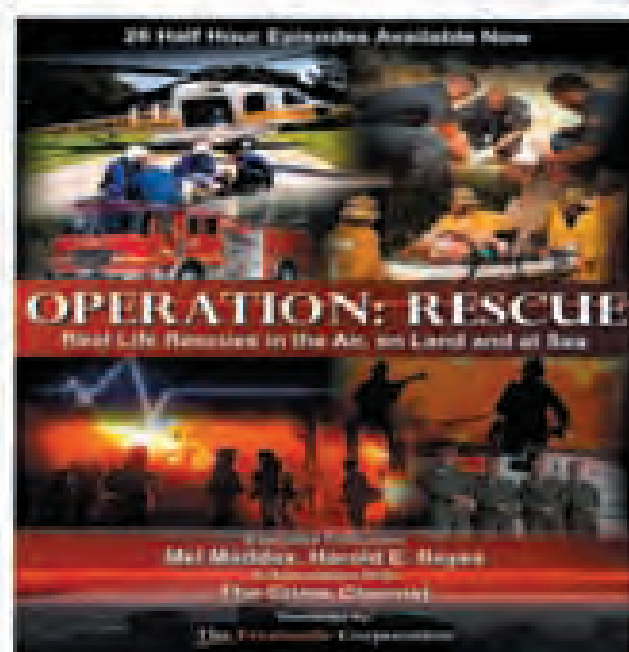
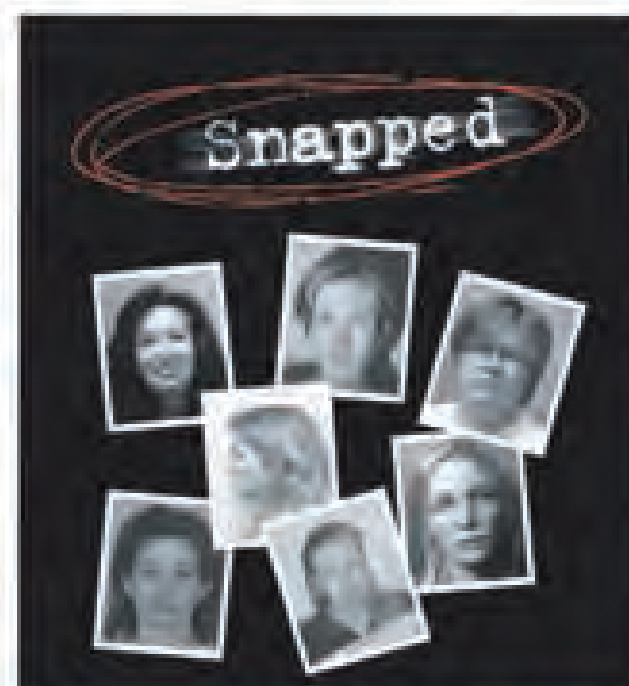
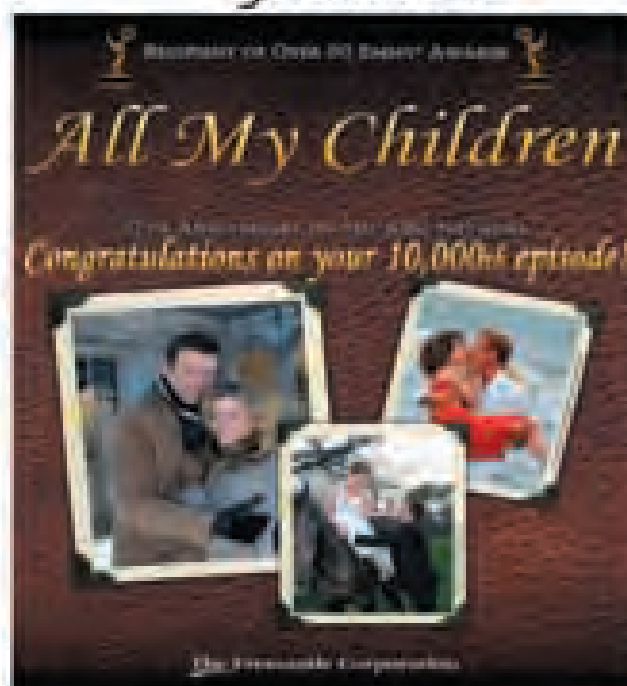
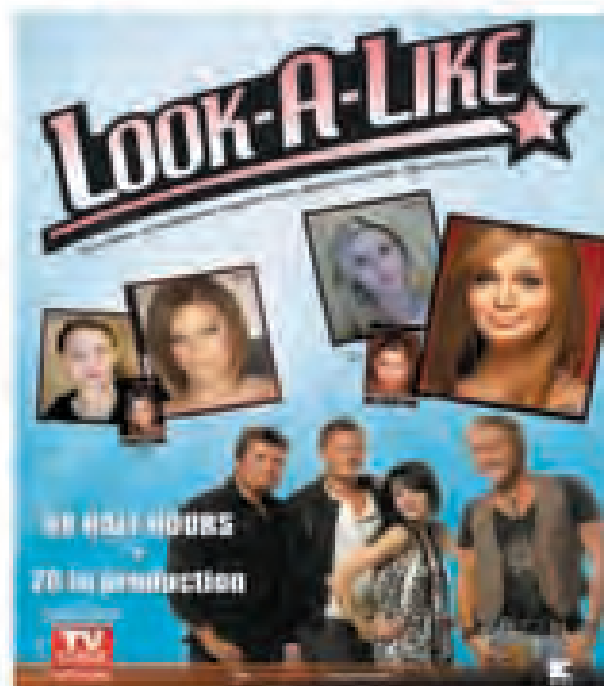
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Javier
BELTRÁN
as Federico García Lorca

Robert
PATTINSON
as Salvador Dalí

Matthew
McNULTY
as Luis Buñuel

Marina
GATELL
as Magdalena

A Paul Morrison Film
LITTLE ASHES

Three rebels willing to take on the world. Two lovers risking it all.
One story, untold until now.

A REGENT RELEASE OF A FACTOTUM BARCELONA ARIA FILMS AND MET FILM PRESENTATION IN ASSOCIATION WITH APT FILMS REGENT ENTERTAINMENT AND KATAPULT FILM SALES "LITTLE ASHES" JAVIER BELTRÁN ROBERT PATTINSON
MATTHEW McNULTY MARINA GATELL ESTHER NUBIOLA BRUNO ORO WITH SIMÓN ANDREU VICKY PEÑA AND ARLY JOVER AS "GALA" LINE FERNANDO BOFILL SOUND RECORDED BY JAUME MELÉNDEZ CASTING BY MERCÉ ESPILLETA MAKE UP & HAIR DESIGNER PATRICIA REYES COSTUME DESIGNER ANTONIO BELART
PRODUCTION PERE FRANCÉSCH ORIGINAL MUSIC BY MIGUEL MERA EDITOR RACHEL TUNNARD DIRECTOR OF PHOTOGRAPHY ADAM SUSCHITZKY EXECUTIVE PRODUCERS STEPHEN P. JARCHOW PAUL COLICHMAN DEBRA STASSON LUKE MONTAGU
PRODUCERS PHILIPPA GOSLETT STEWART LE MARÉCHAL PRODUCERS CARLO DUSI JONNY PERSEY JAUME VILALTA WRITTEN BY PHILIPPA GOSLETT A FILM BY PAUL MORRISON

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